ARCHIVES

DES

MAÎTRES DE L'ORGUE

DES

XVI.e XVII.e et XVIII.e Siècles.

ARCHIVES

DES

MAÎTRES DE L'ORGUE

DES

XVIe XVIIe et XVIIIe Siècles

publiées

d'après les manuscrits et éditions authentiques

avec annotations et adaptations aux orgues modernes

PAR

ALEXANDRE GUILMANT

Professeur d'Orgue au Conservatoire de Paris.

avec la collaboration, pour les notices biographiques

DE

ANDRÉ PIRRO

Dixième Volume

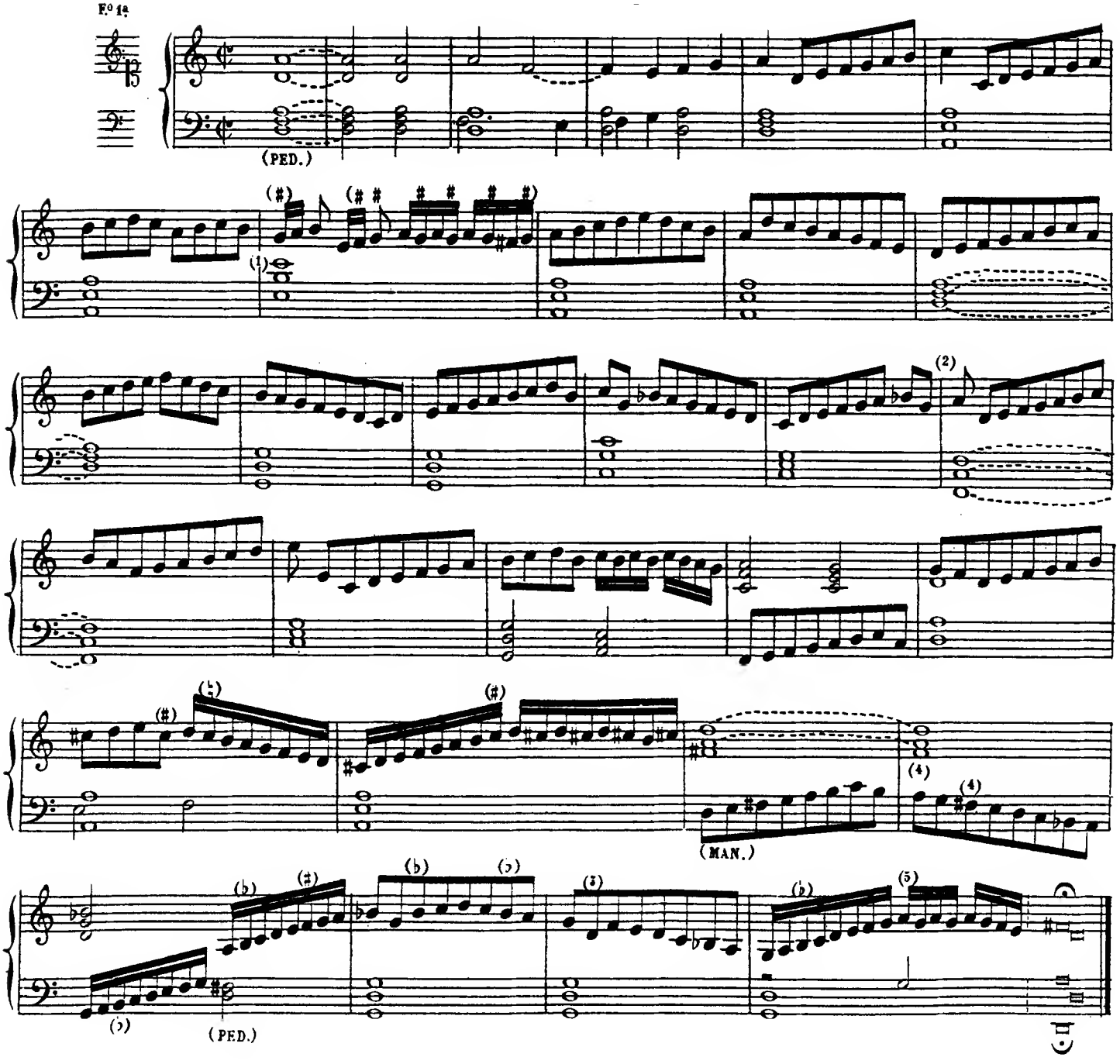
PARIS
A. DURAND ET FILS, ÉDITEURS
4, Place de la Madeleine.

1910

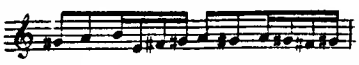
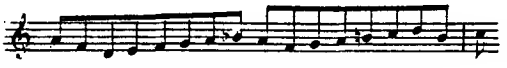
Liber Fratrum Cruciferorum Leodiensium

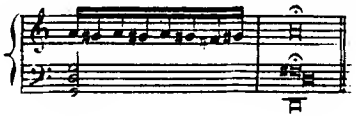
30 d'Aoust.

AUTHORE ANDREA GABRIELI. PRIMI TONI



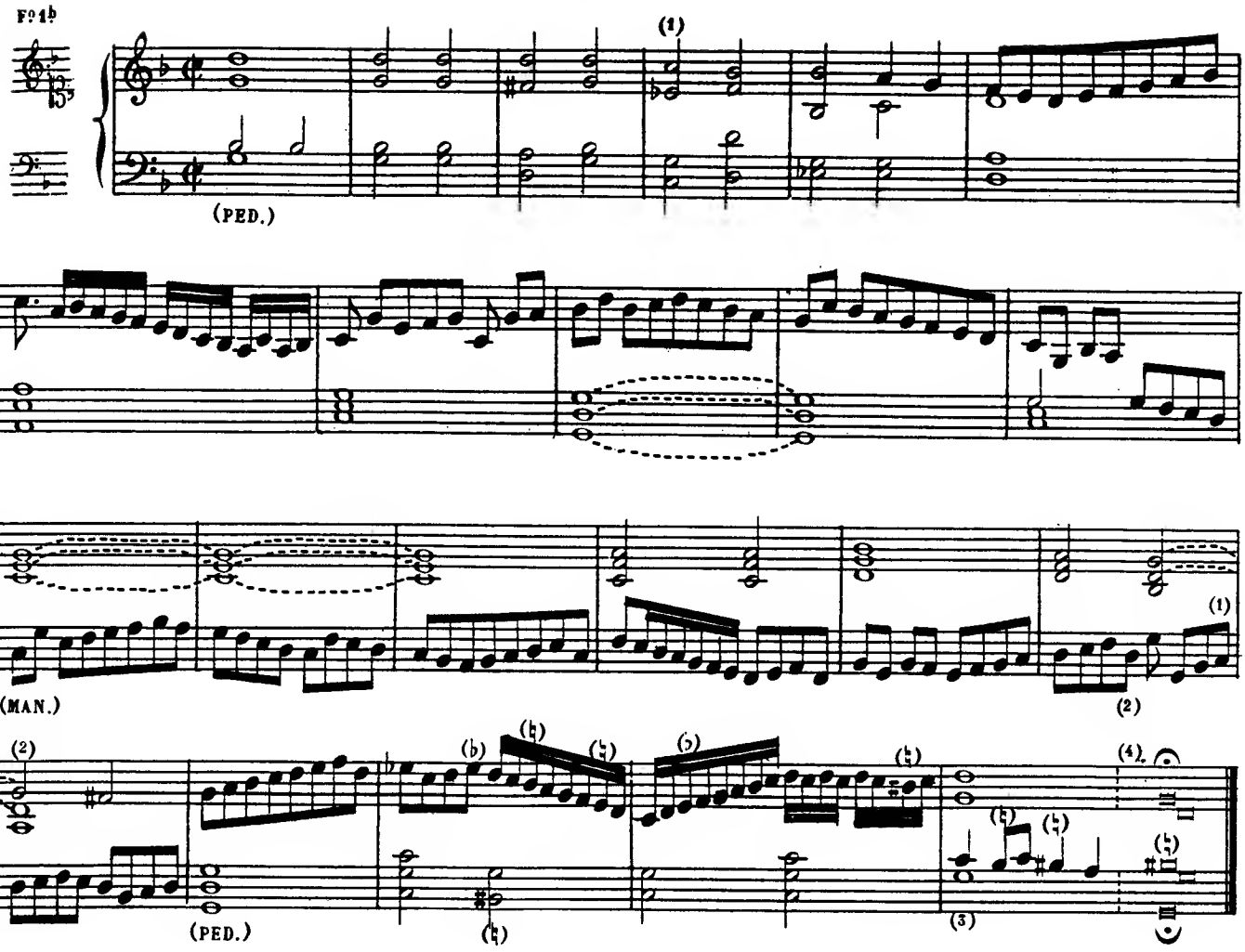
N.B. Presque toutes les pièces contenues dans ce recueil peuvent se jouer sur le Plein-jeu avec les Fonds 16, 8, 4, 2 P. ou avec le Grand-chœur; pédale *ad libitum* de 16, 8 et 4 P. J'indique une registration spéciale pour certaines pièces. En général, le mouvement de ces morceaux est modéré. Les liaisons marquées en lignes pointillées ainsi que les accidents entre parenthèses sont donnés dans le *Tabulatur Buch* de Bernhard Schmid le jeune, (Strassburg 1607) qui attribue ces pièces à Giovanni Gabrieli.

(1)  d'après B. Schmid. (2)  d'après B. S.

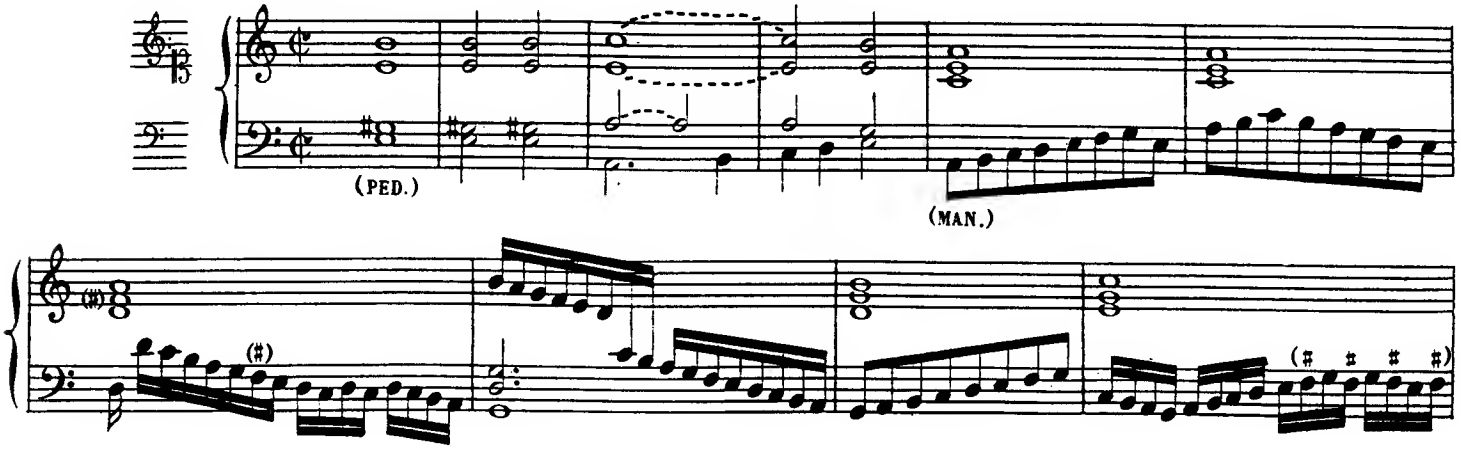
(3) Ms. MI au lieu de RÉ. (4) FA ♮ d'après B.S. (5)  d'après B.S.

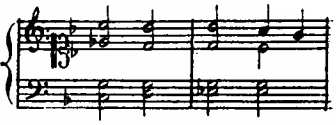
(A. G. 149.)

Secundi



Tertij

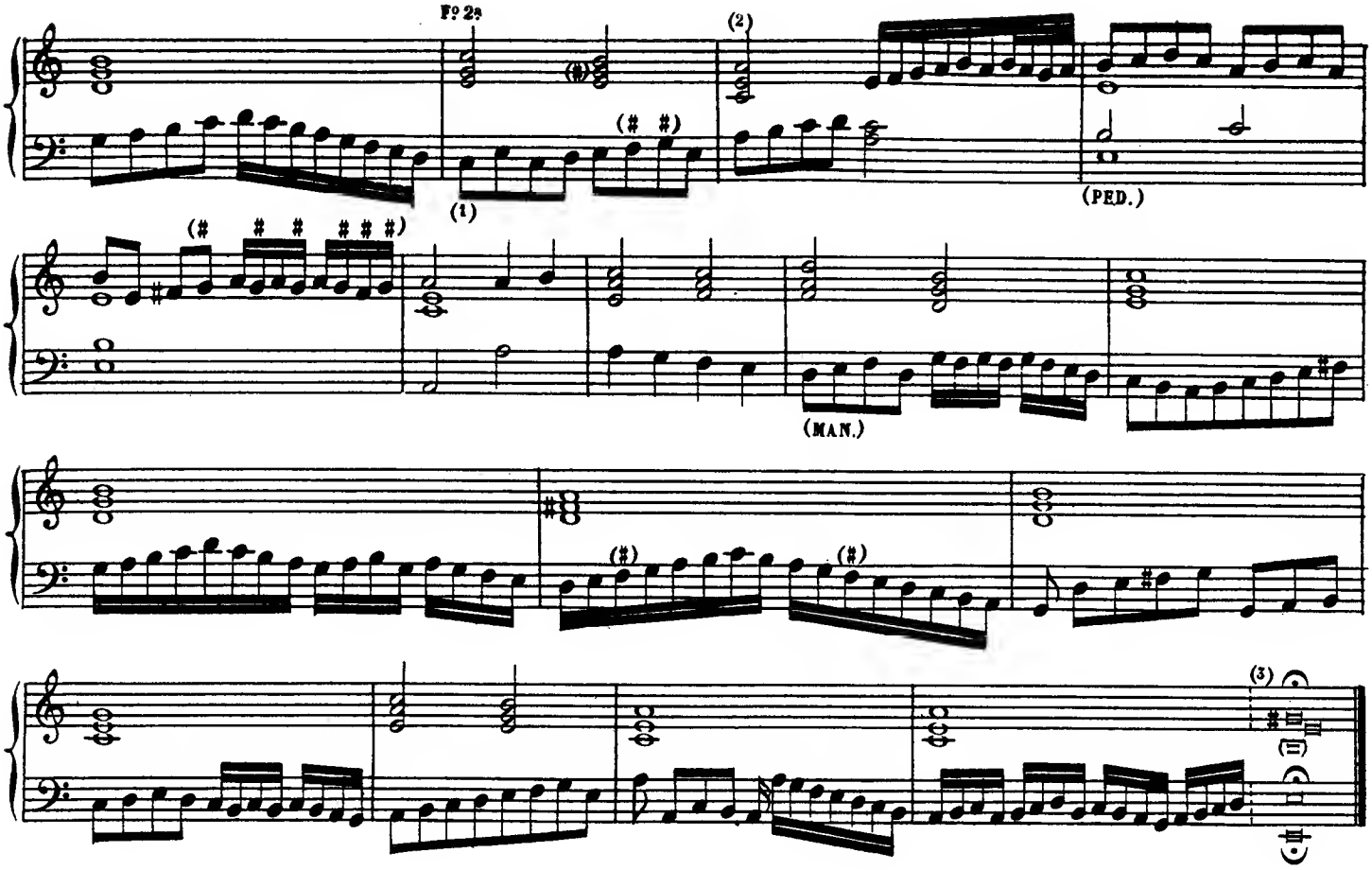


(1) Ms.  Corrigé d'après B. Schmid.

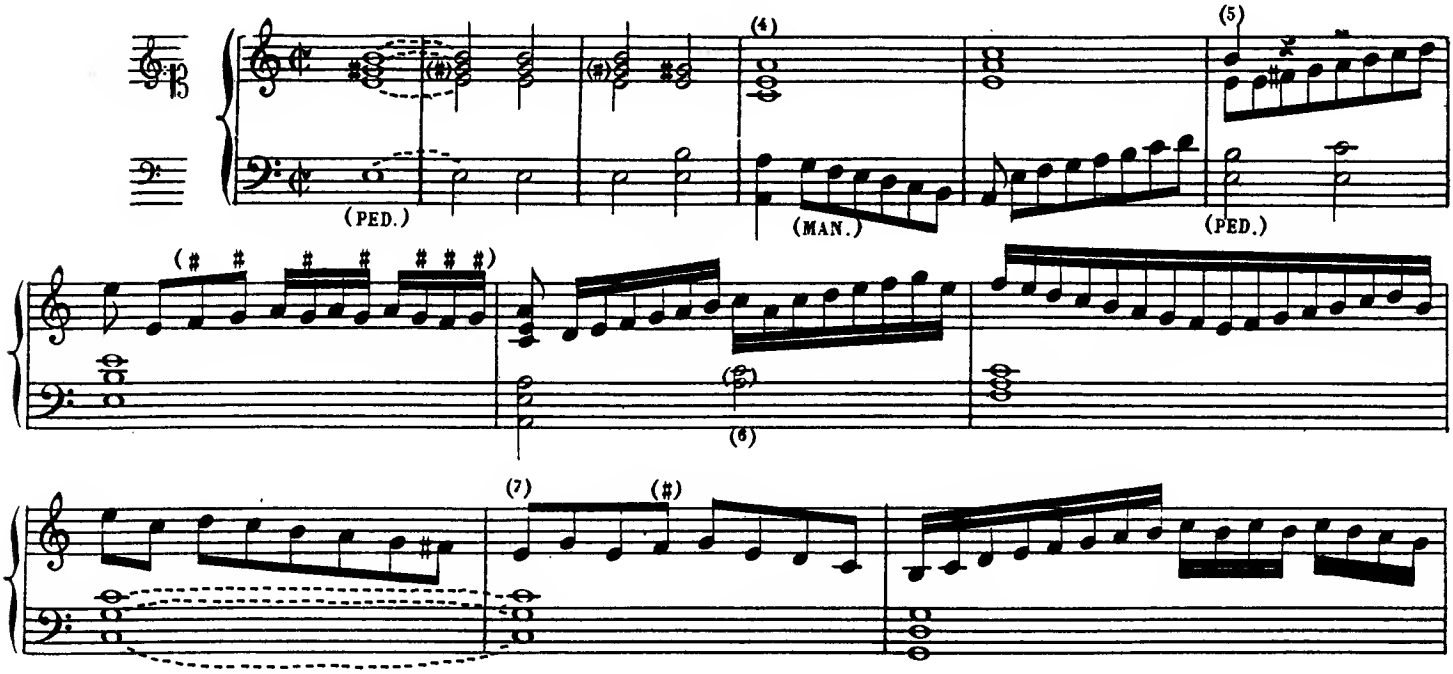
(2) Manuscrit, SI au lieu de LA. Je corrige d'après le *Tabulatur Buch* de Bernhard Schmid le jeune (Strassburg 1607)

(3) Ms. RÉ au lieu de SOL à la basse; corrigé d'après B. Schmid.

(4) d'après B. S.



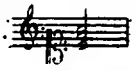
QUARTI

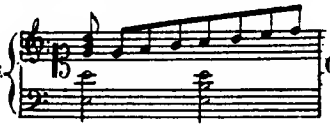


(1) Ms.

(2) Ms.

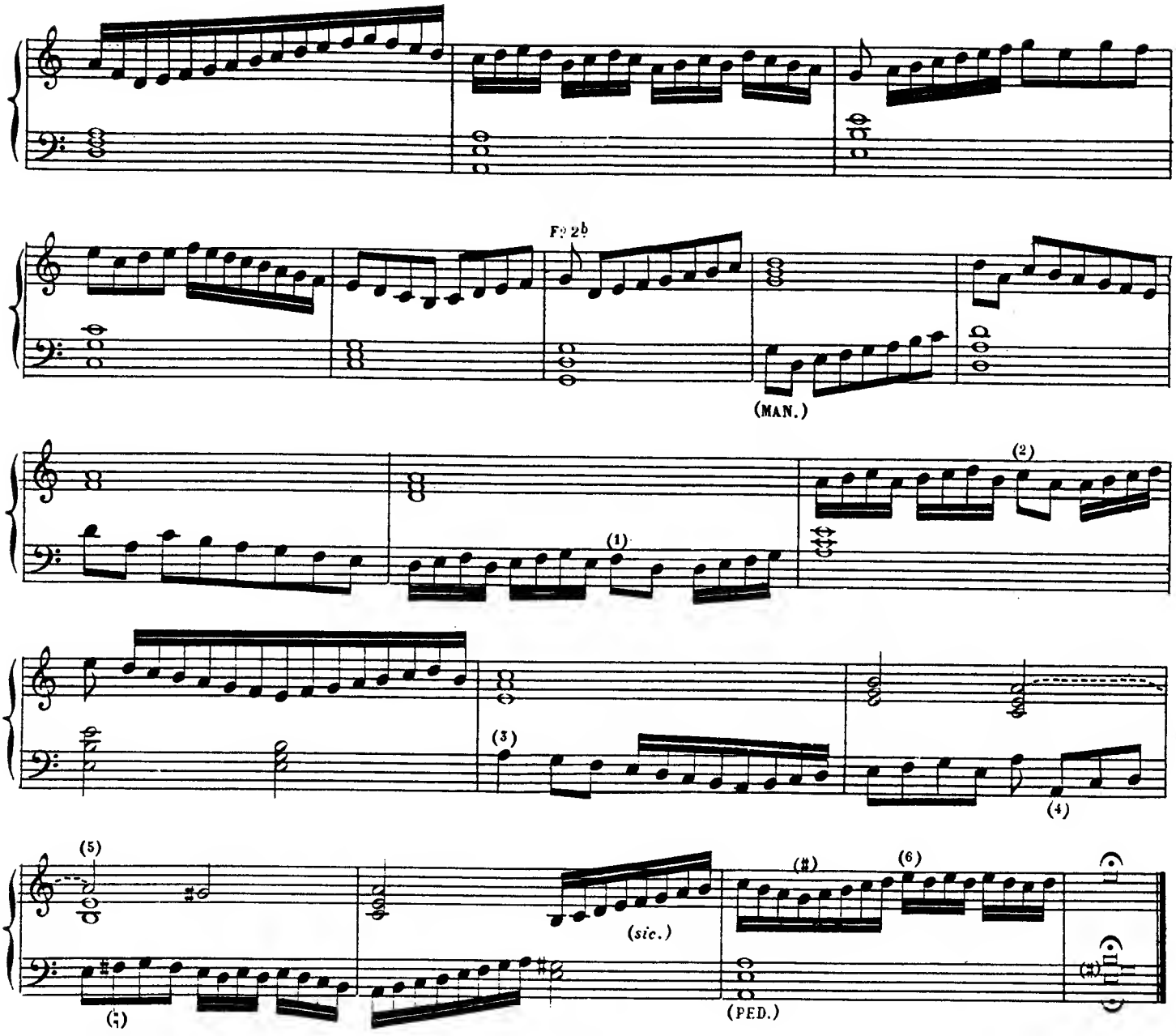
(3) B. Schmid.

(4) Ms. 

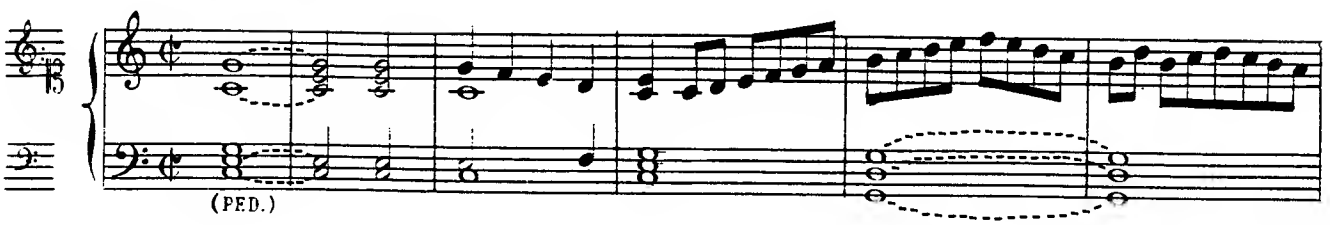
(5) Ms.  Corrigé d'après B.S.

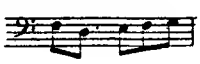
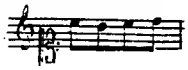
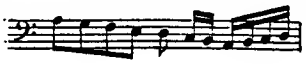
(6) Cet accord manque dans le Ms.; je corrige d'après B.S.

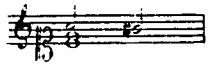
(7) Ms. Corrigé d'après B.S.



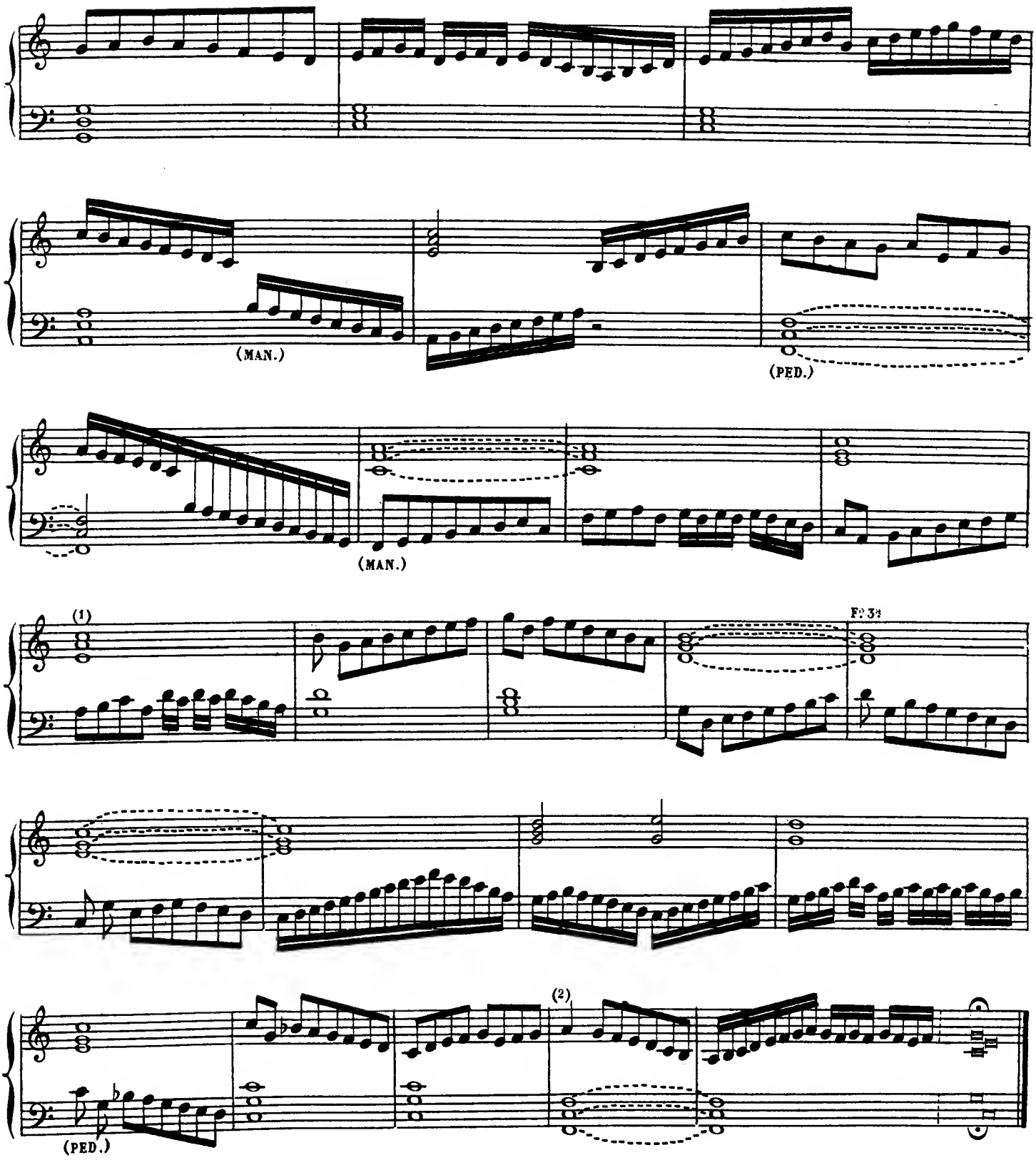
QUĨTI (QUINTI)



(1) Ms. 
(2) Ms. 
(3) Ms. 
(4) Ms.

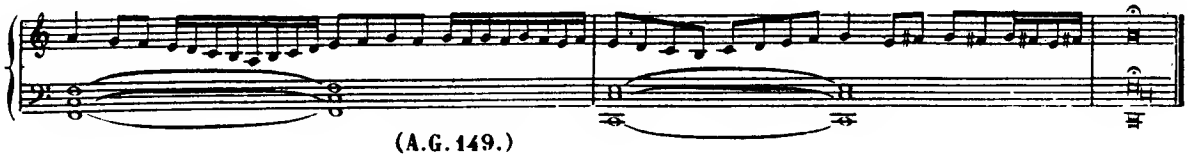
(5) Ms.  Je corrige d'après B.S.

(6) Version de B.S.

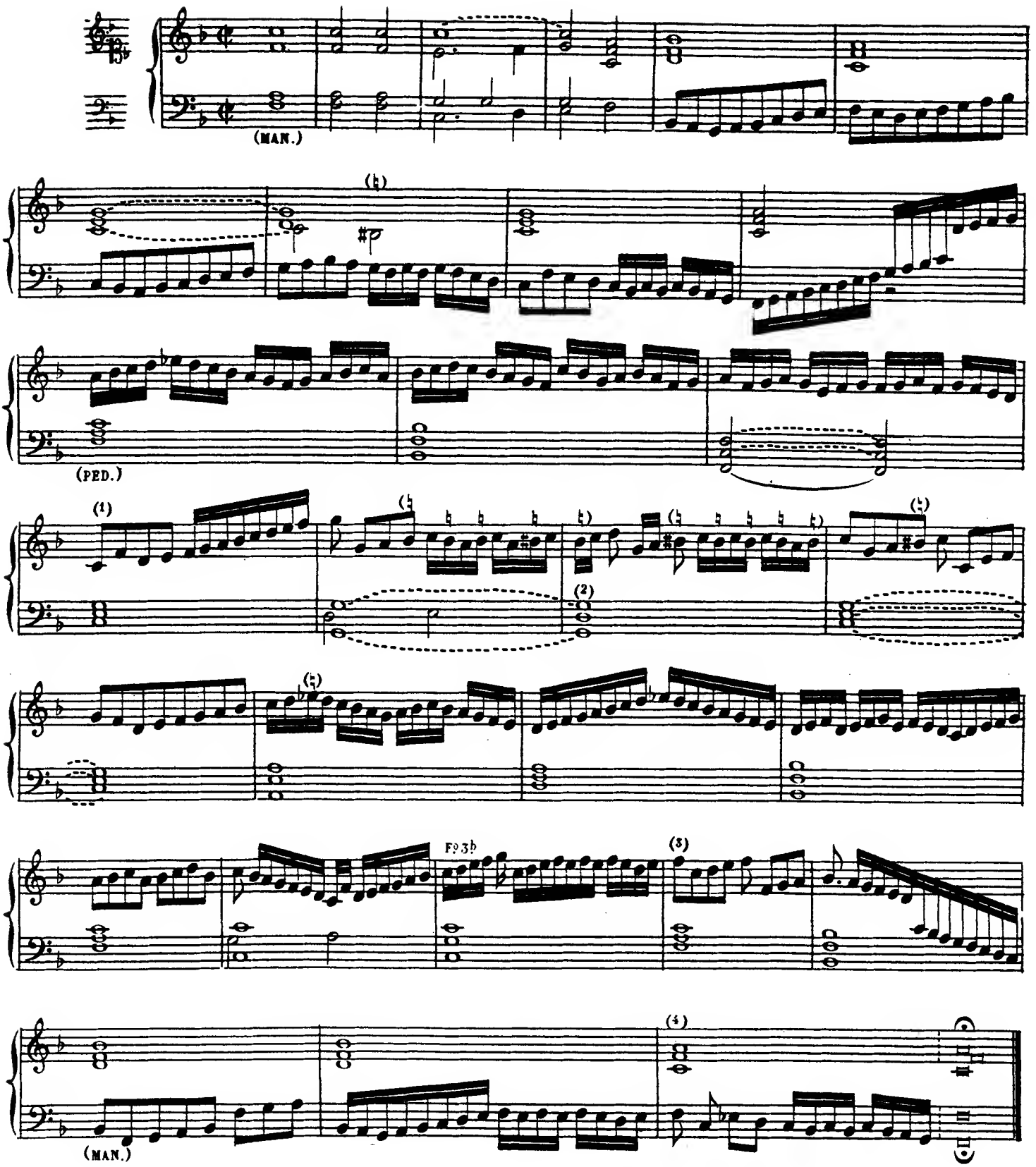


(1) Ms. SOL au lieu de LA ; corrigé d'après B. Schmid.

(2) Version de B.S.



Sexti



(1) Ms. (2) Edition de B.S. (3) Ms. (4) Ms. Corrigé d'après B.S.

Septimi

(PED.)

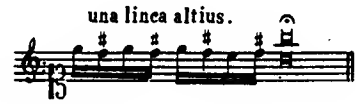
(MAN.)

(PED.)

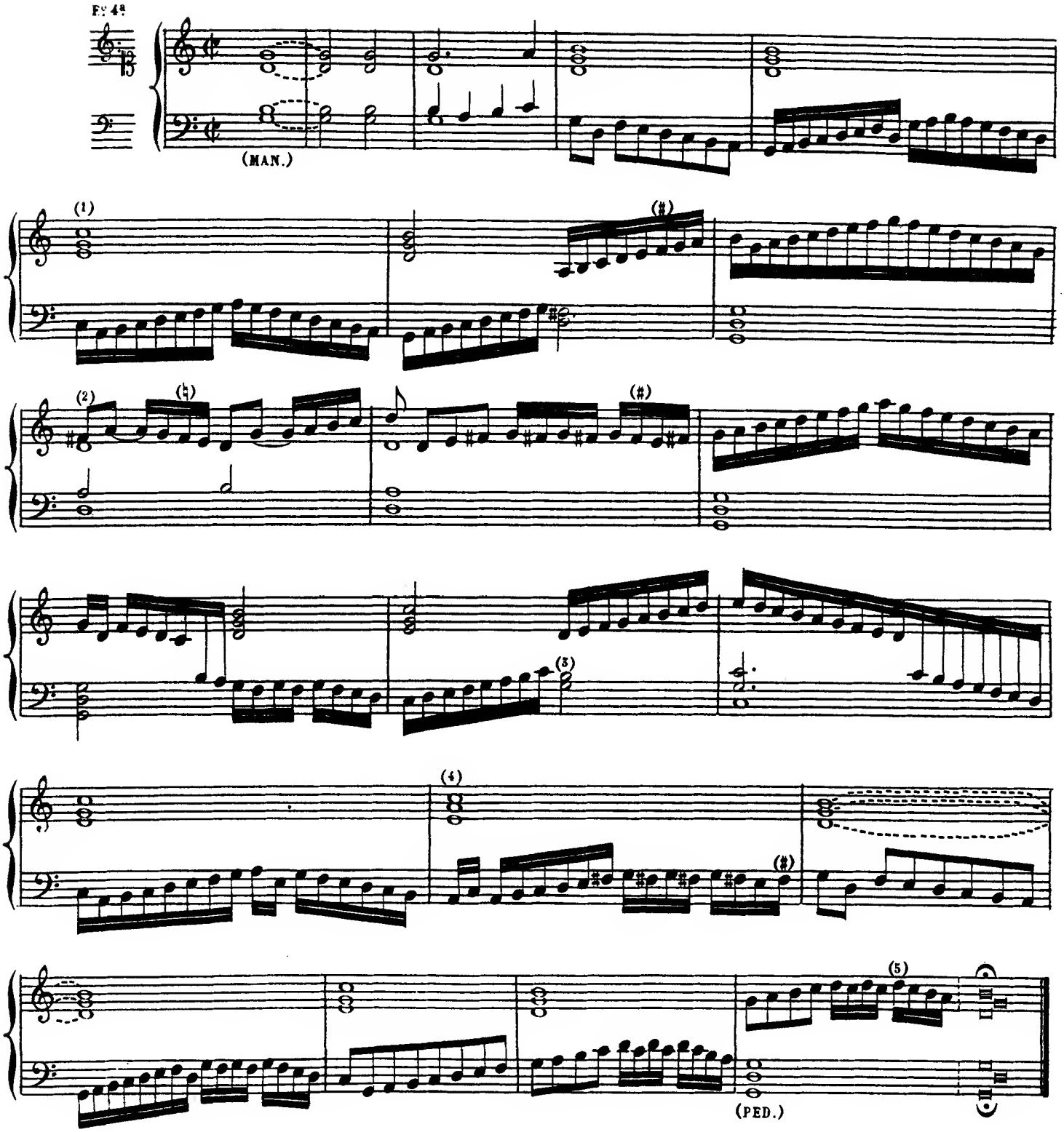
(1) MI, une octave plus haut, dans l'édition de Schmid.

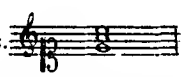
(2) Ms. RÉ, croche.

(3) Edition B. Schmid

(4) Ecrit ainsi dans le manuscrit: 

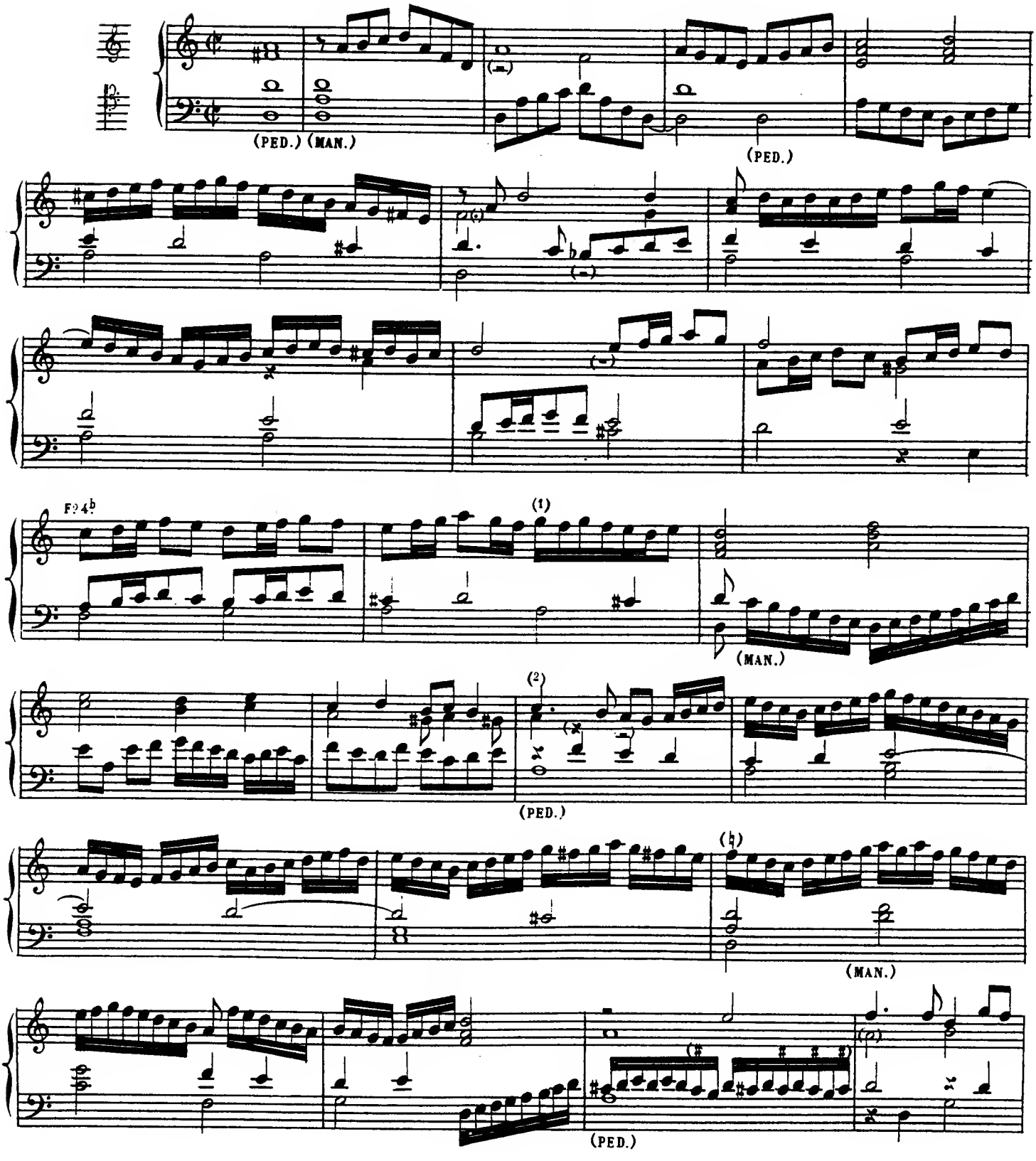
OCTAUI



(1) Ms.  Corrigé d'après B. Schmid.

(2) Ms. (3) Ms. (4) Ms. Corrigé d'après B.S. (5) B. Schmid.

Fantasie de Petro Philippi



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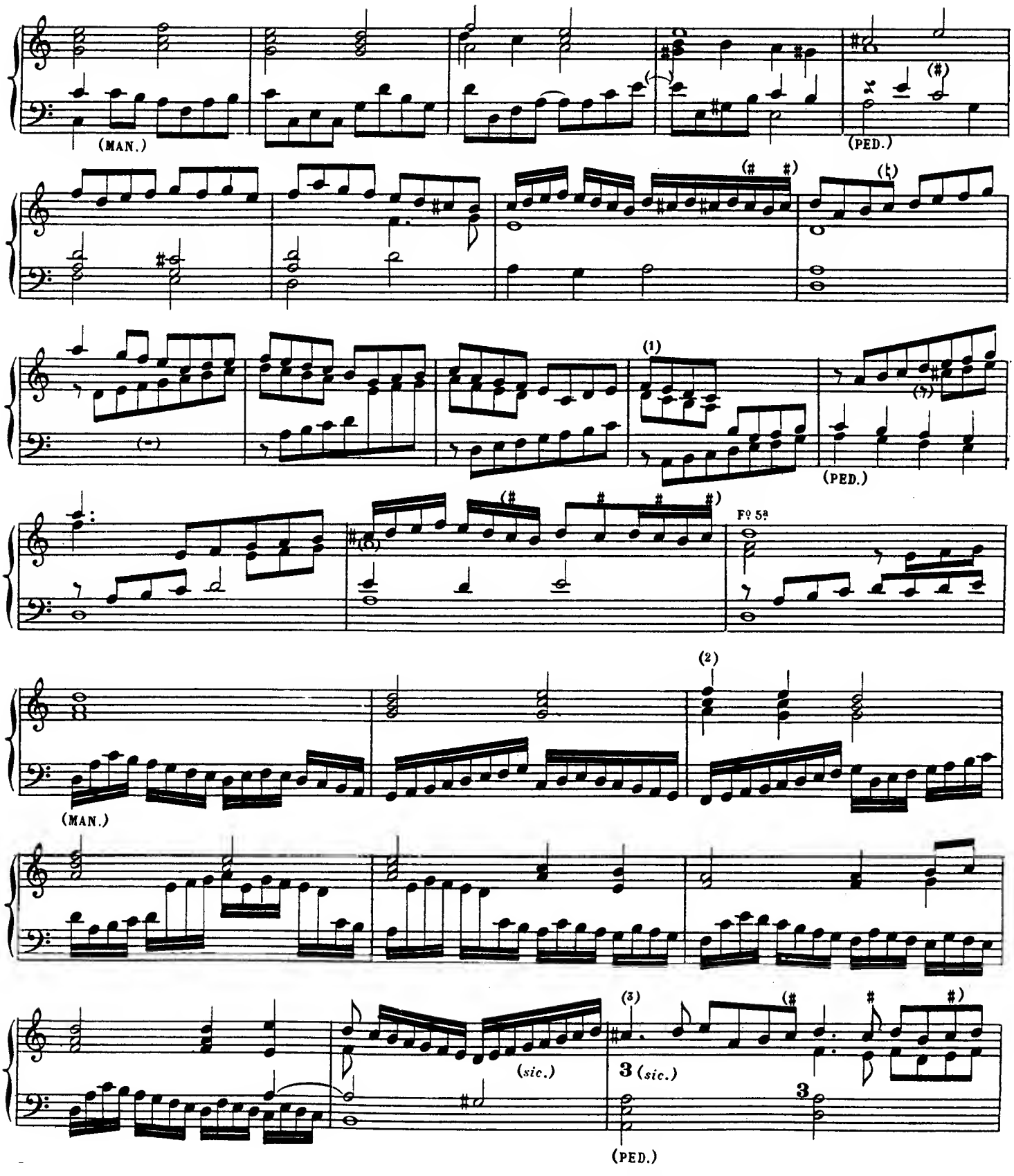
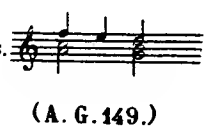
(2)



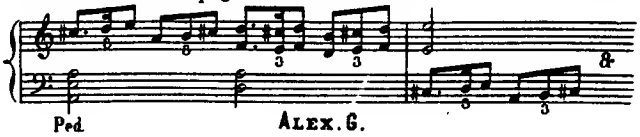
(1) Ms.

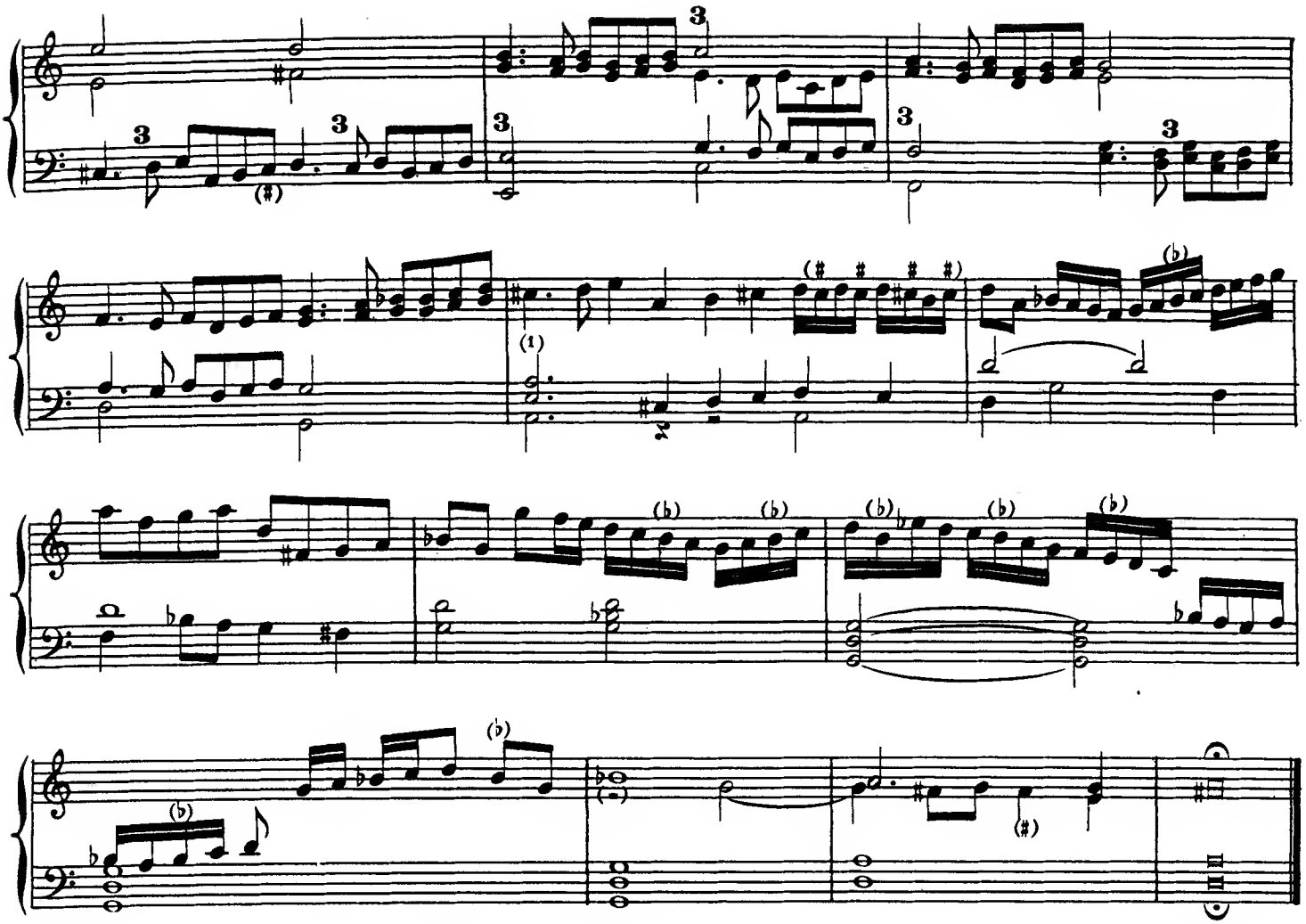
(2) Ms.



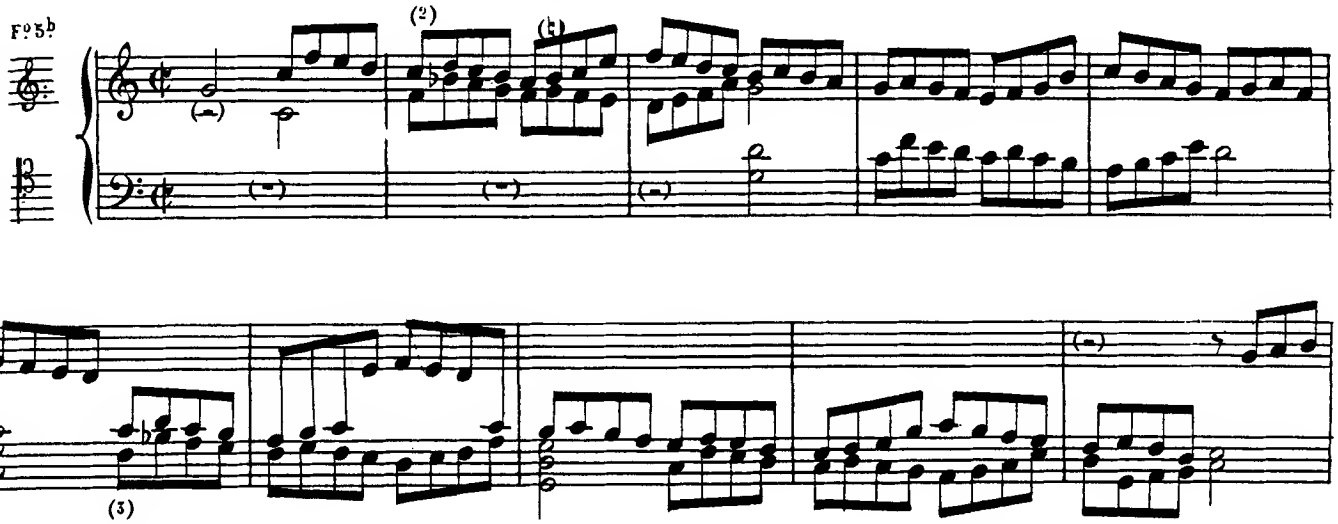
(A. G. 149.)

(3) Pour ce passage, je propose l'interprétation suivante, jusqu'à la 5e mesure de la page 13.





Fantasie



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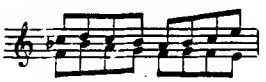
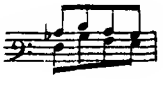
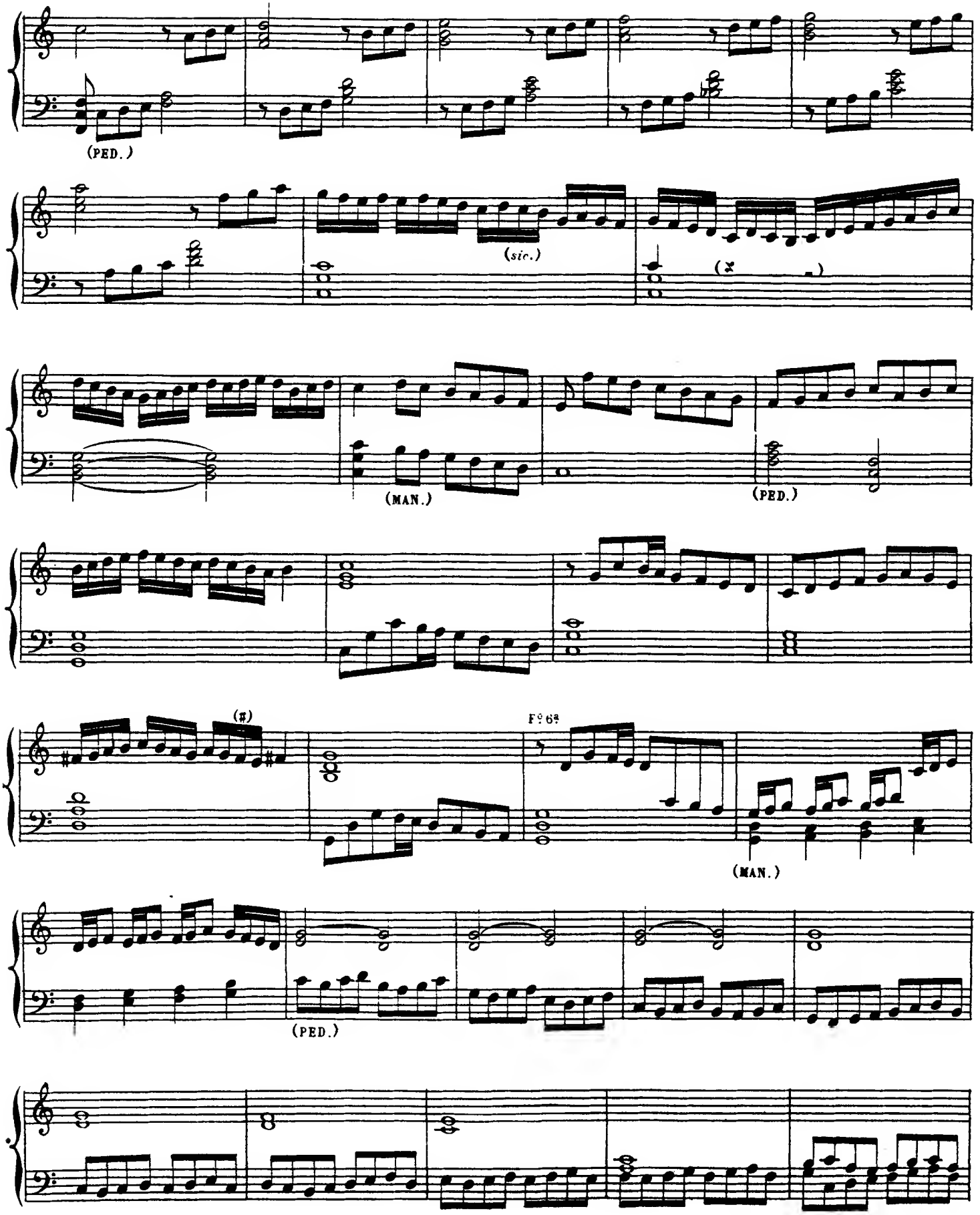
(2) Ms. 

(3) 


(PED.)
(sic.)
(MAN.)
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(♯)
Fº 6ª
(MAN.)
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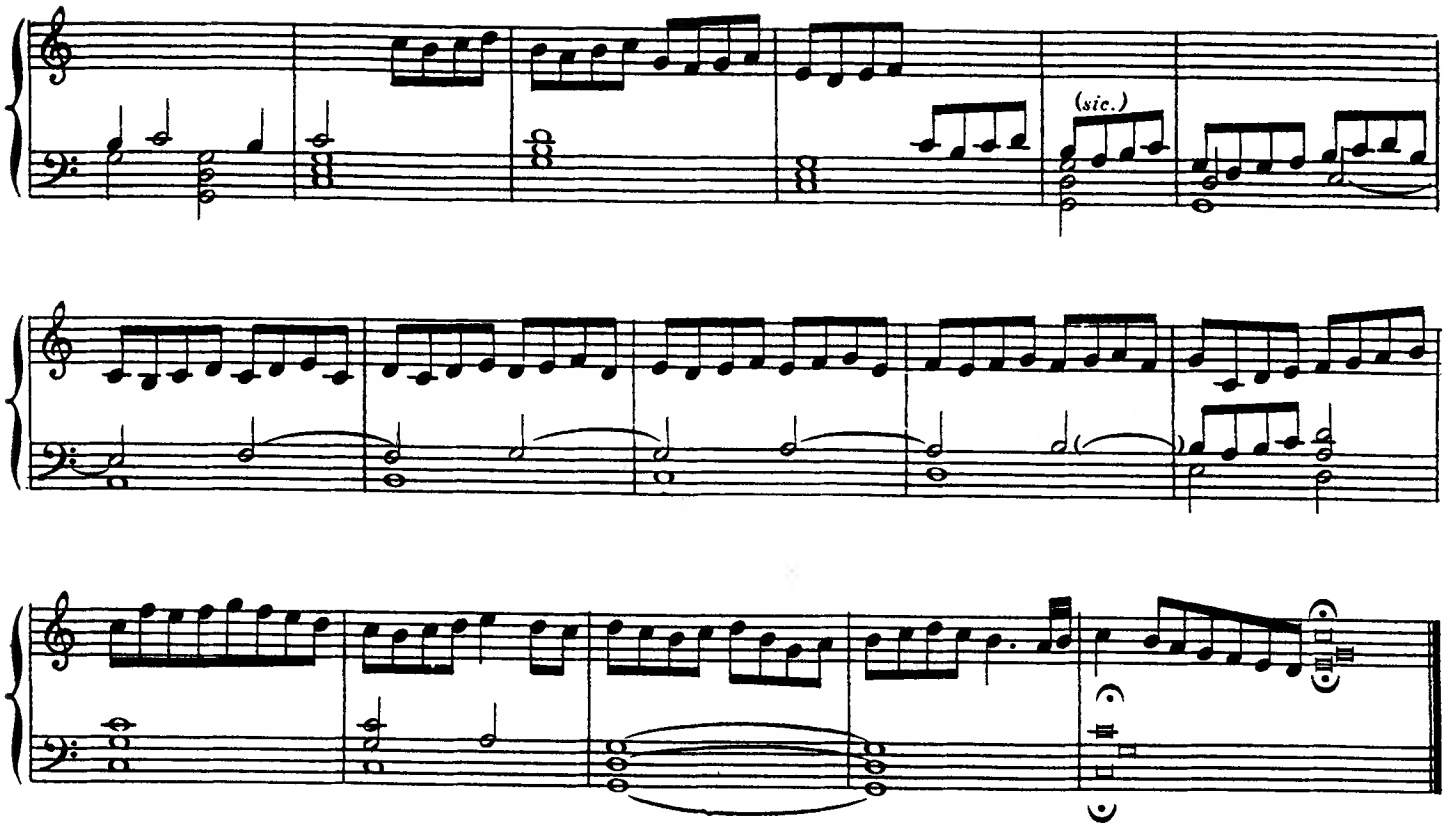

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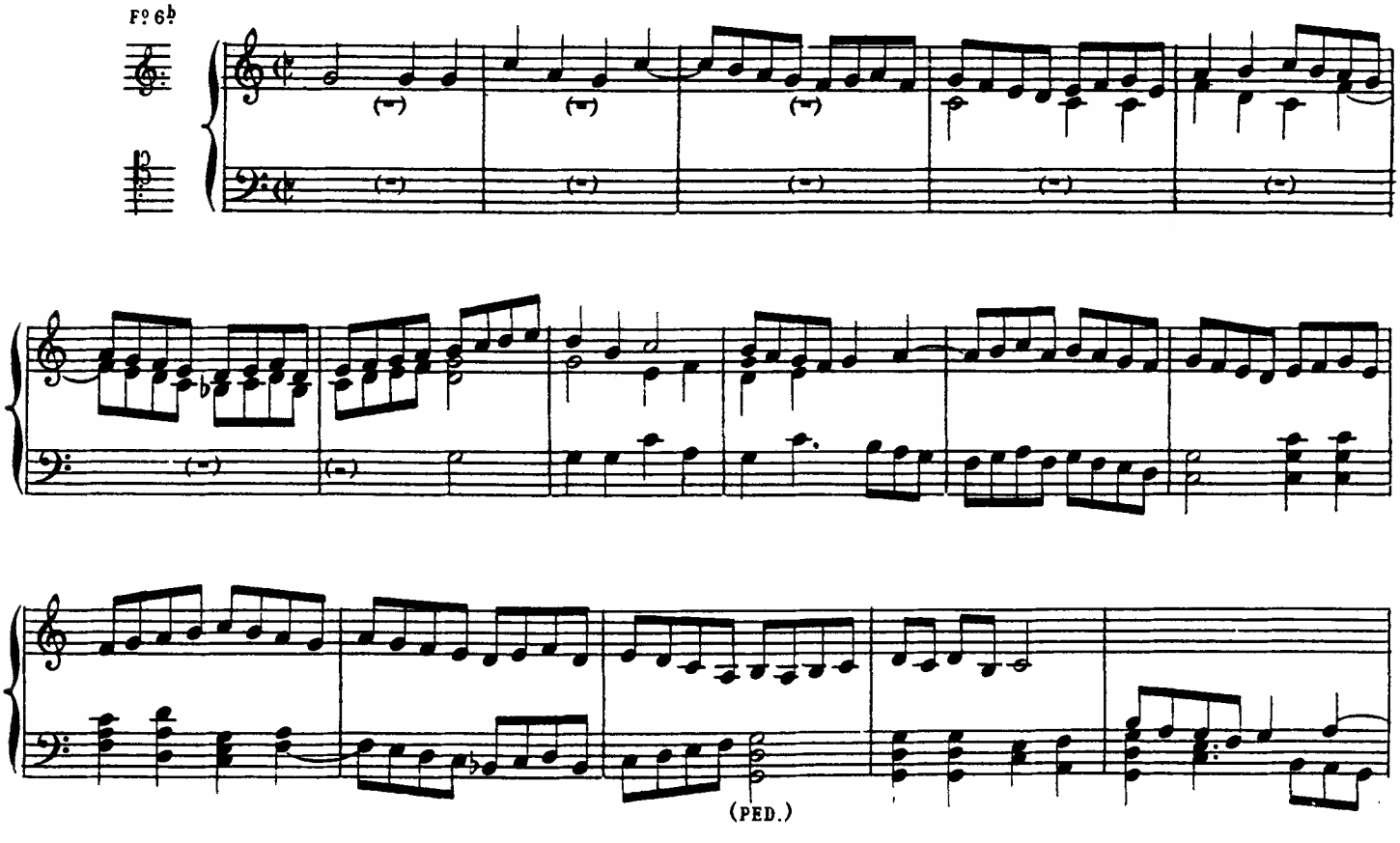

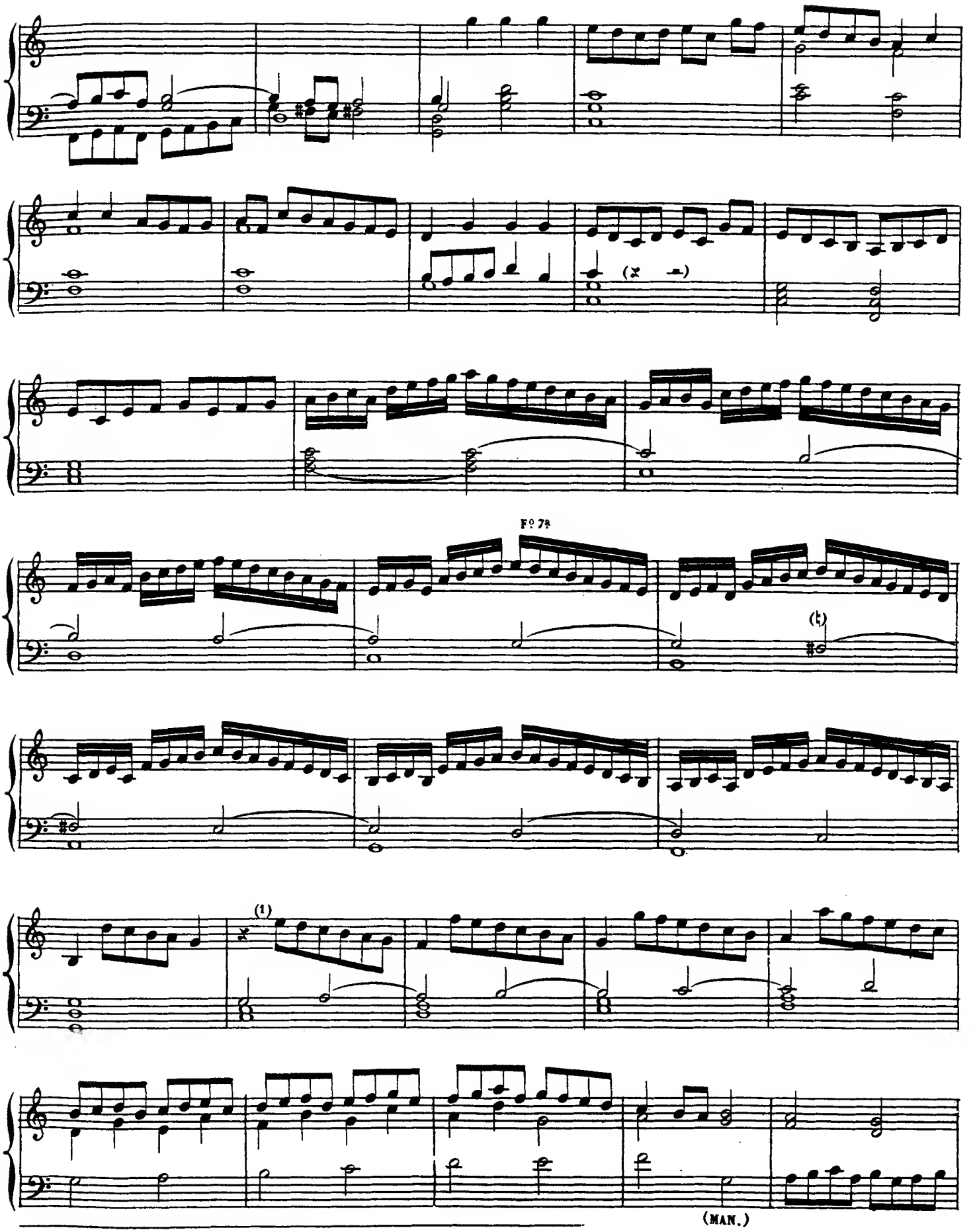

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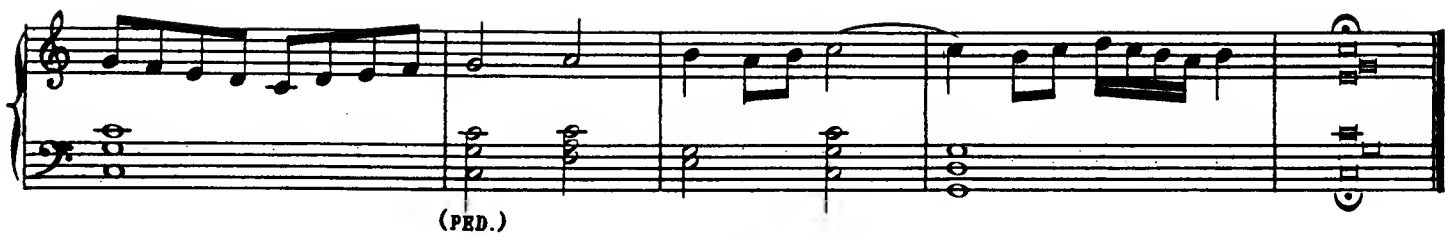
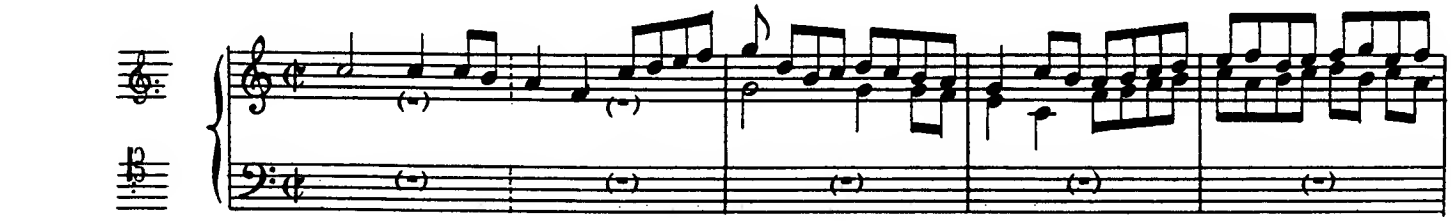
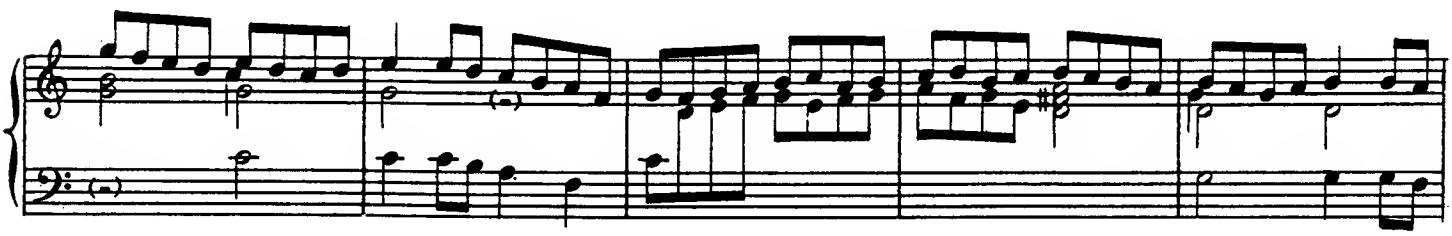
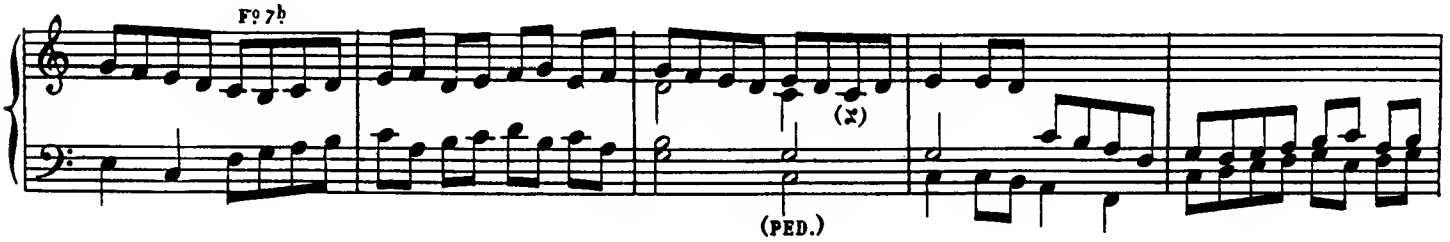
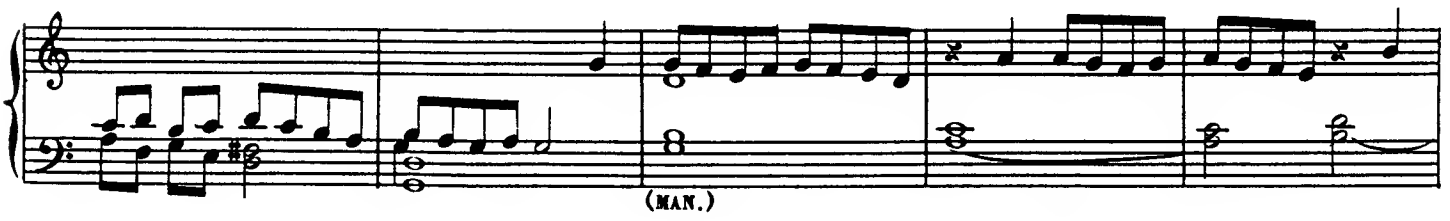


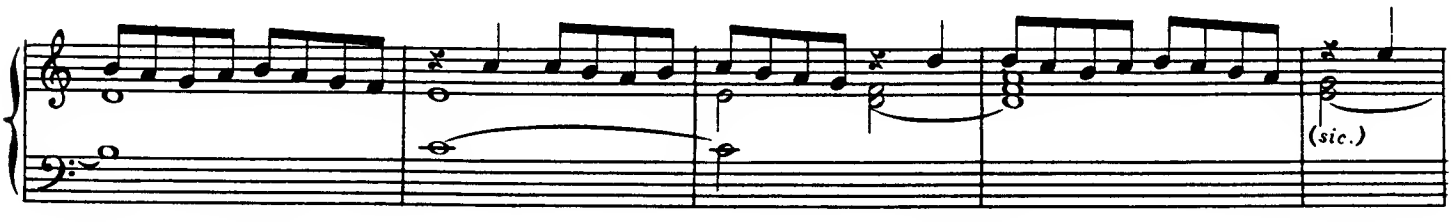
FANTASIE

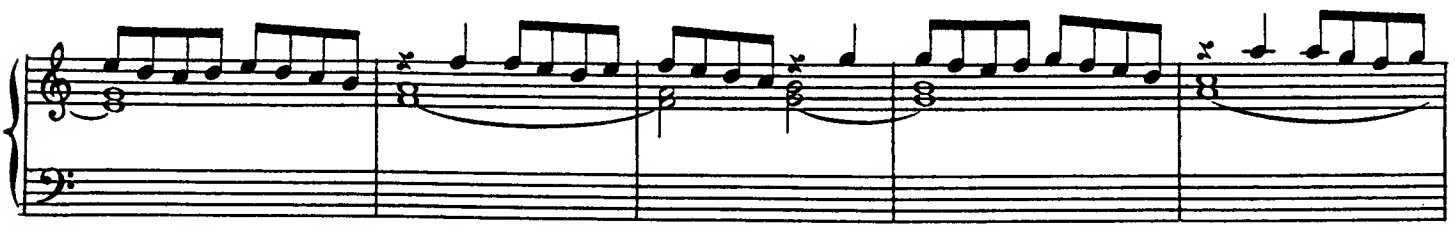


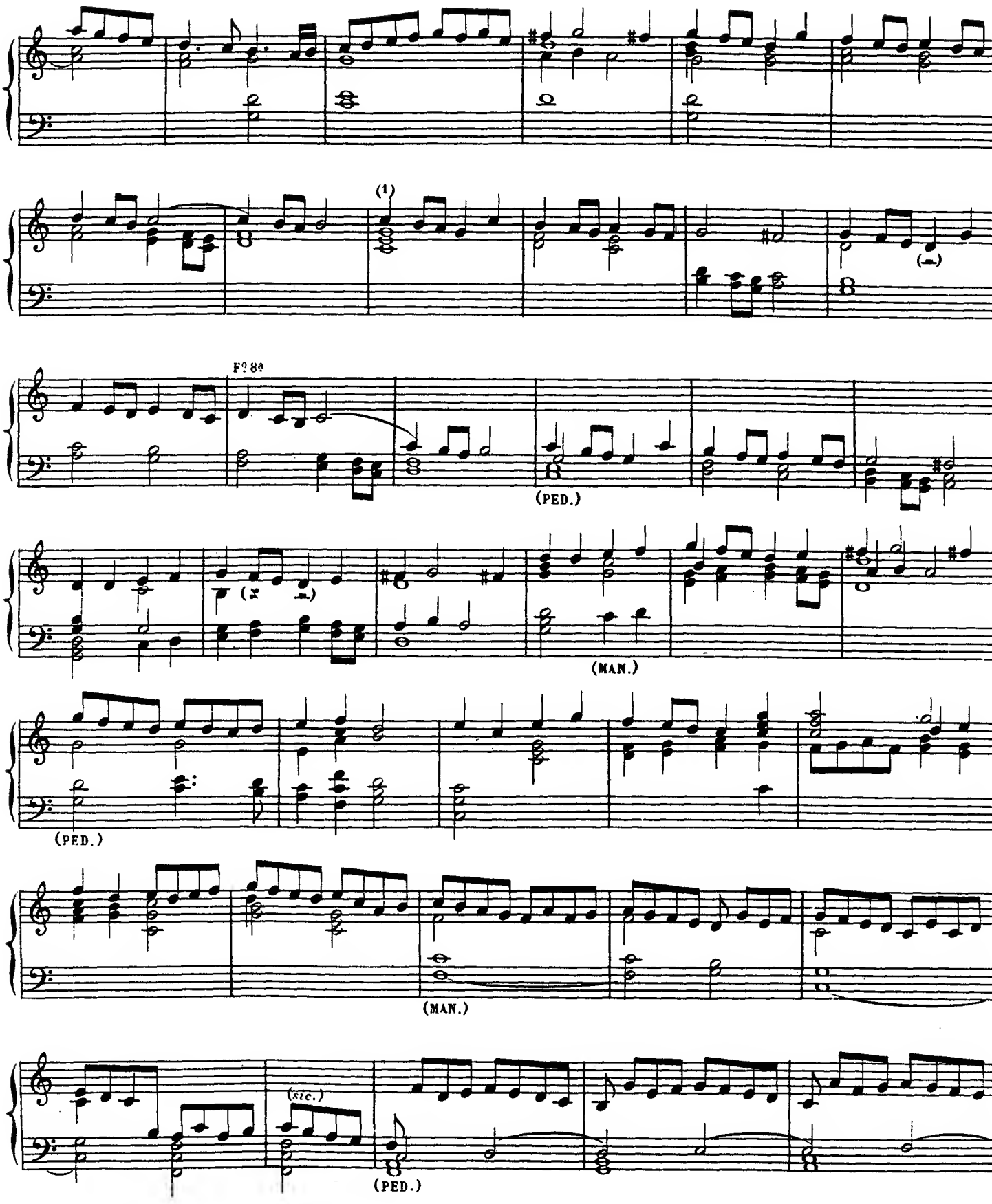












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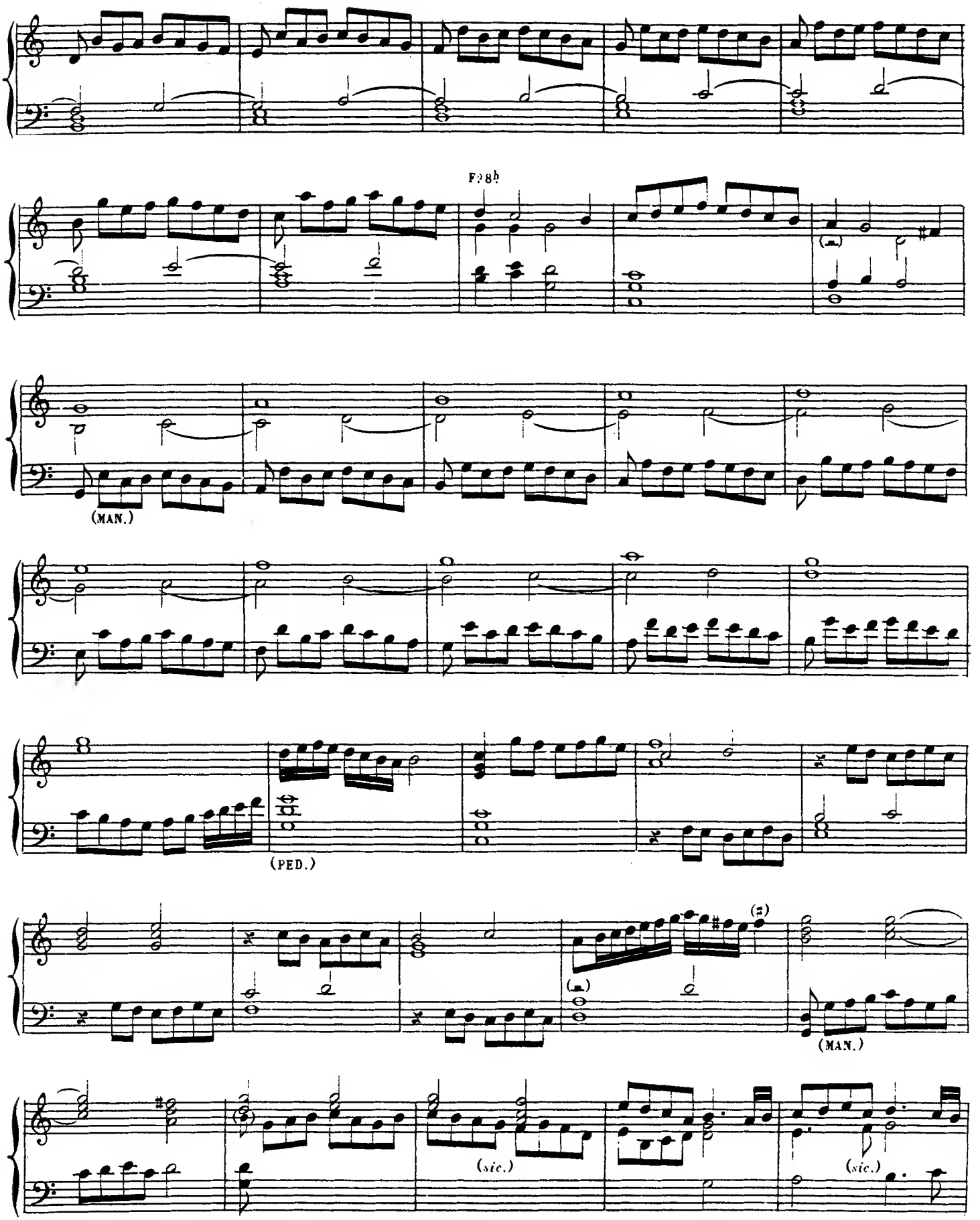
F♭8♭
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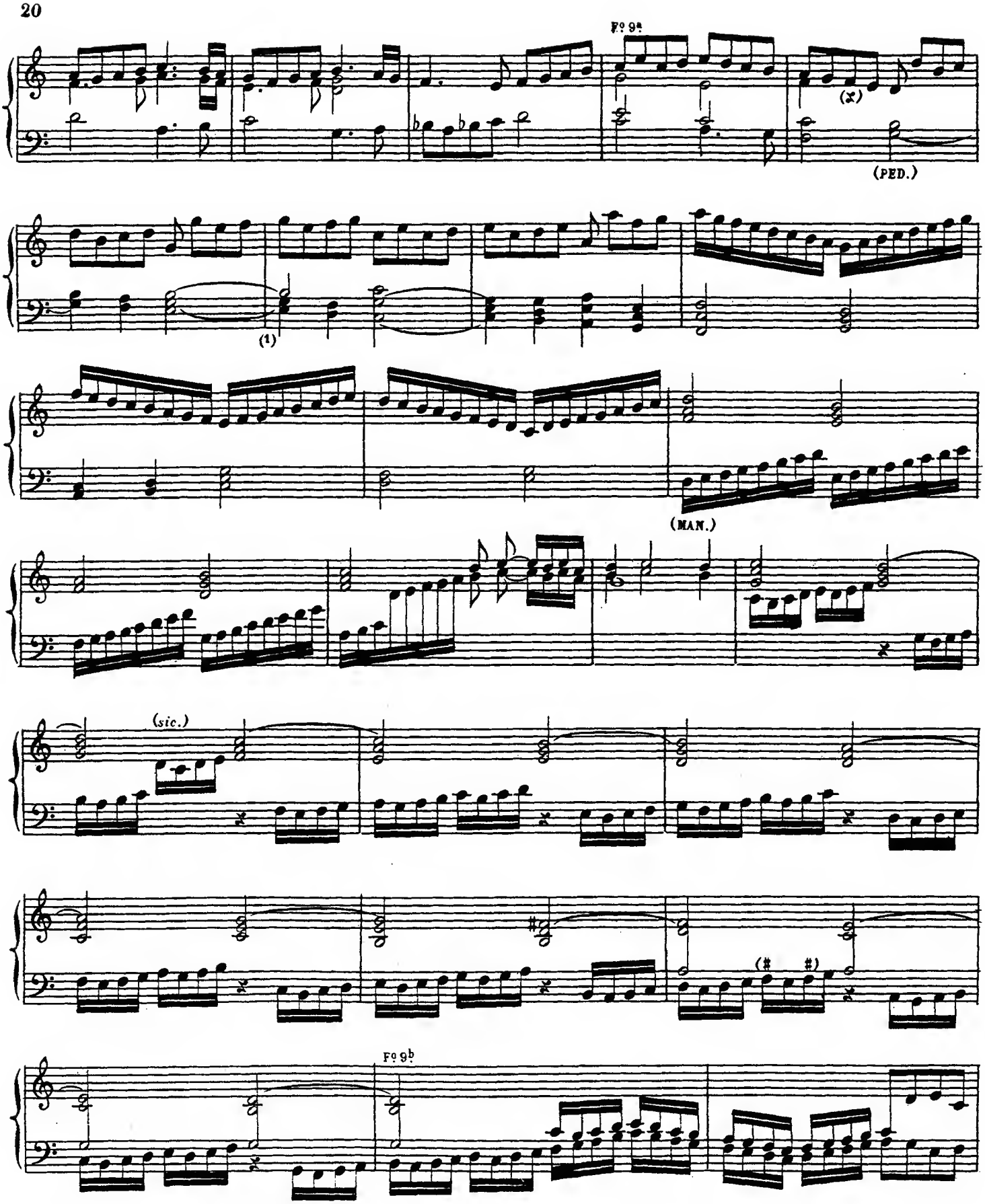
(PED.)
(MAN.)
(sic.)
(sic.)



(1) Ms.

(PED.)

(sic.)

(Rall.)

FANTASIE[1]

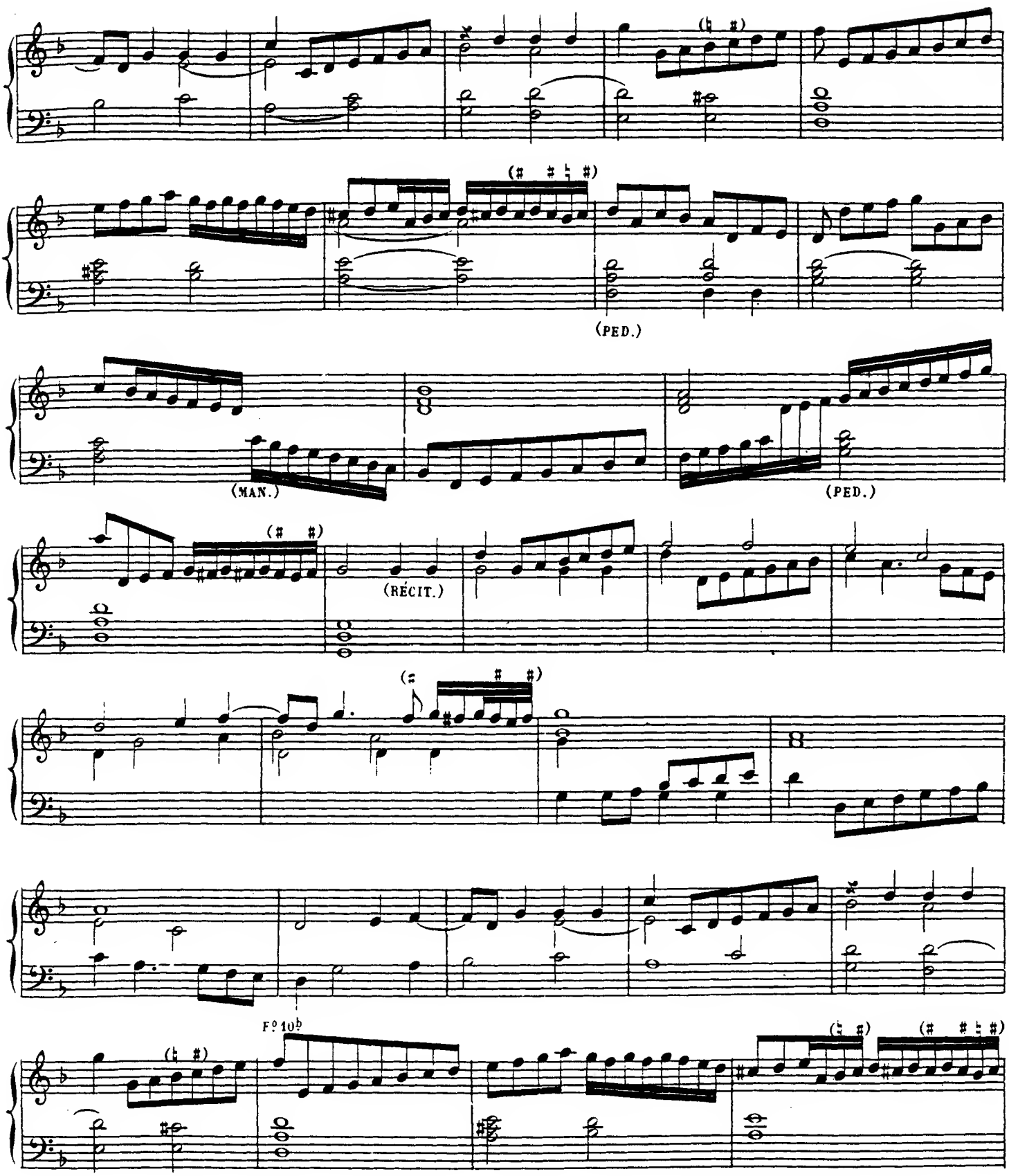
(G.O.)

(2)

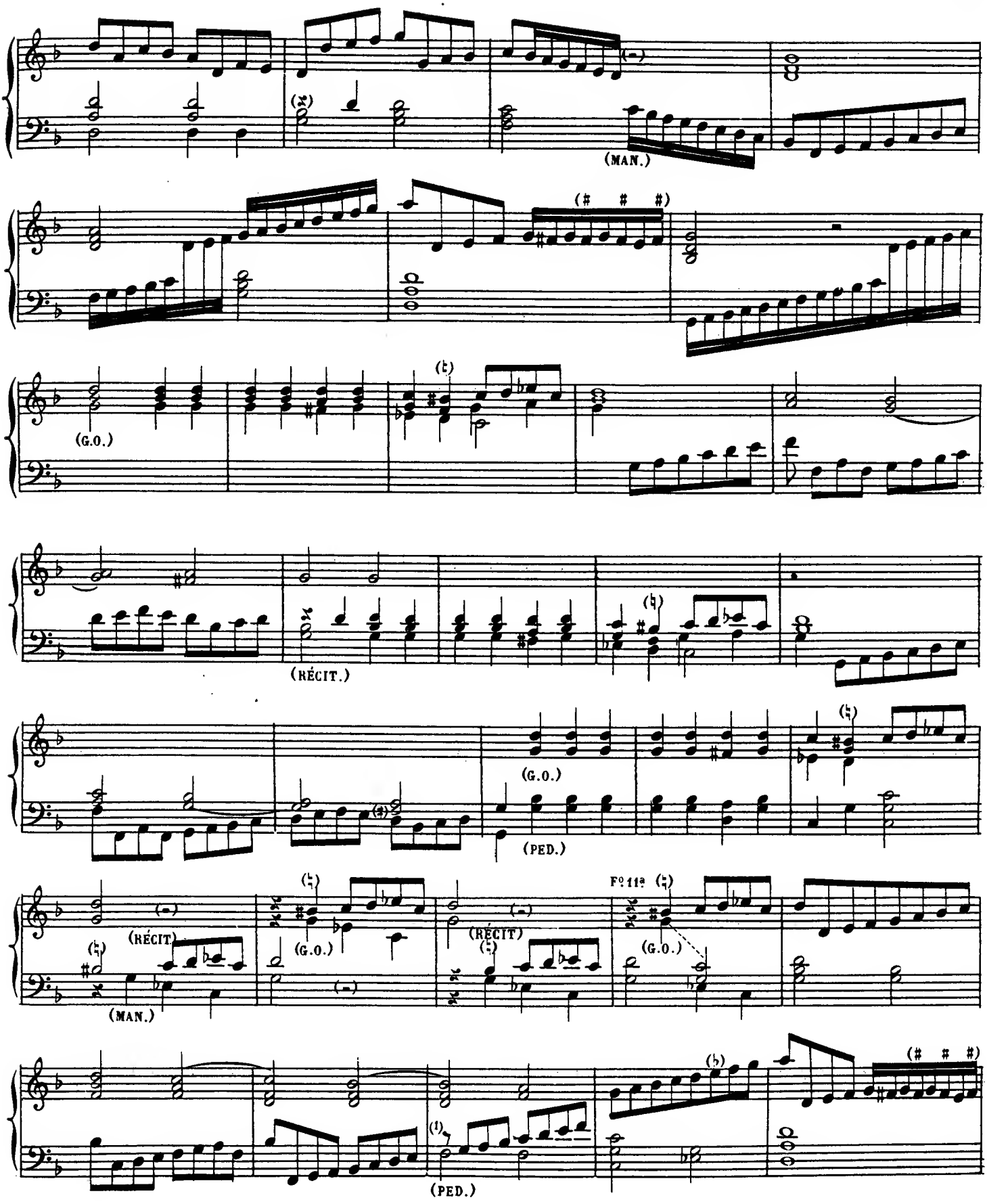
F° 10ª

(1) RÉCIT, Flûtes 8, 4, 2. — Gd ORGUE, Fonds 8.

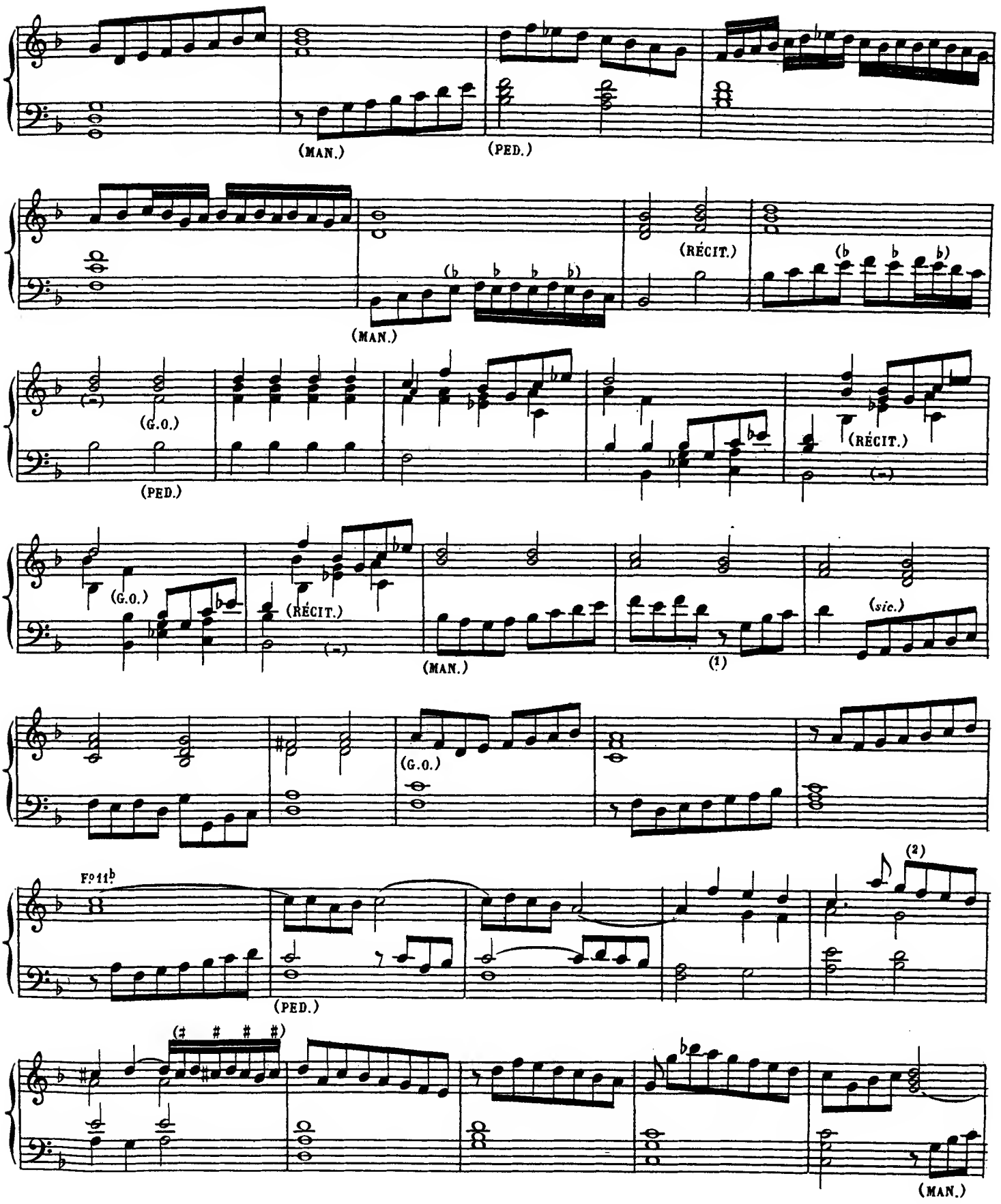
(2) Ms.



(1) Ms.

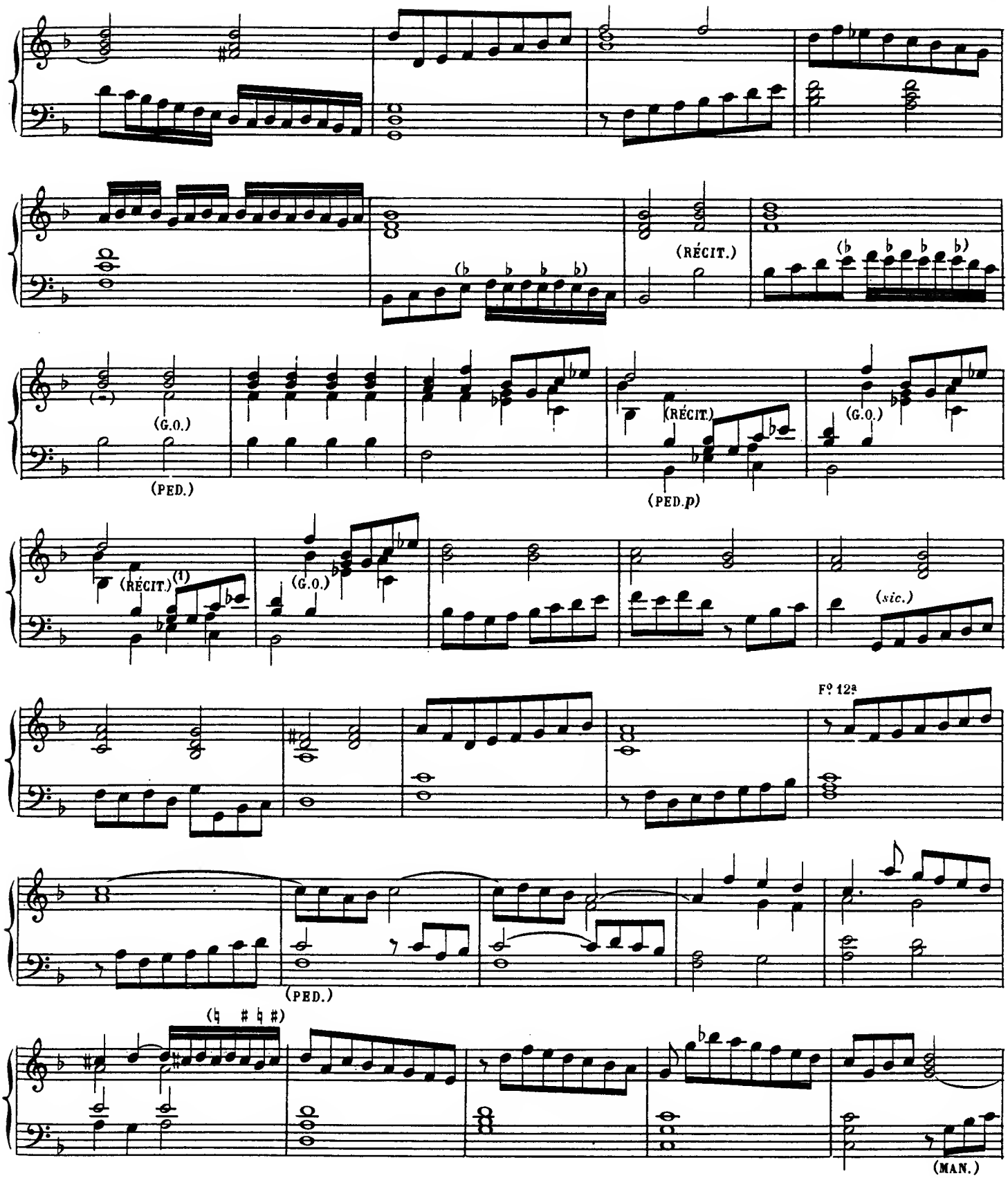


(1) Ms. un soupir x.



(1) Ms. un soupir x.

(2) Ms.



(1) Ms.

(PED.)

(sic.)

FANTASIE

(PED.)

F♮ 12♭

(sic.)

(MAN.)

(1) Ms.

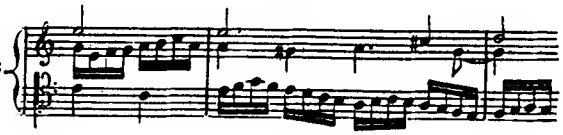
(PED.)

(MAN.)

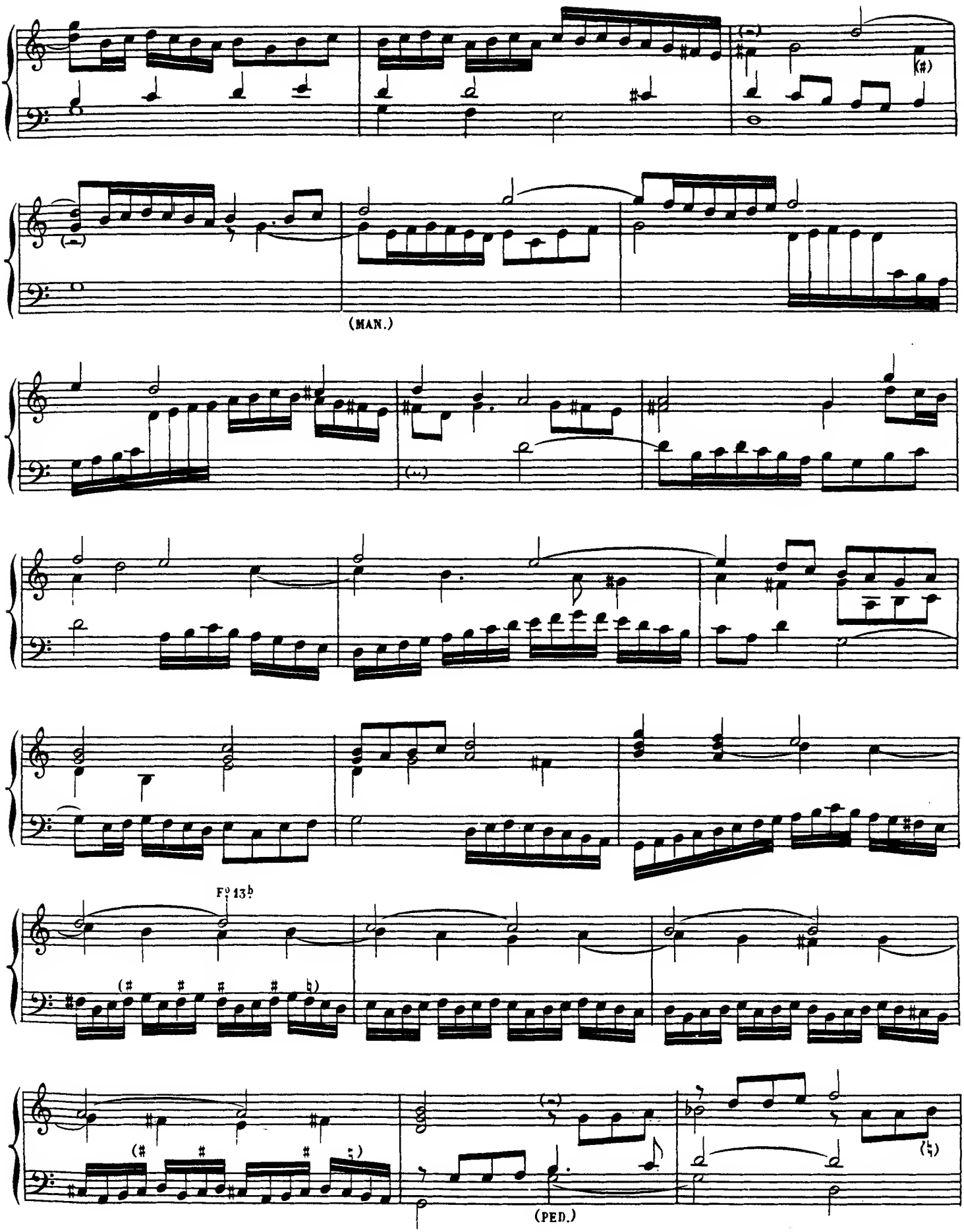
Fº 13ª

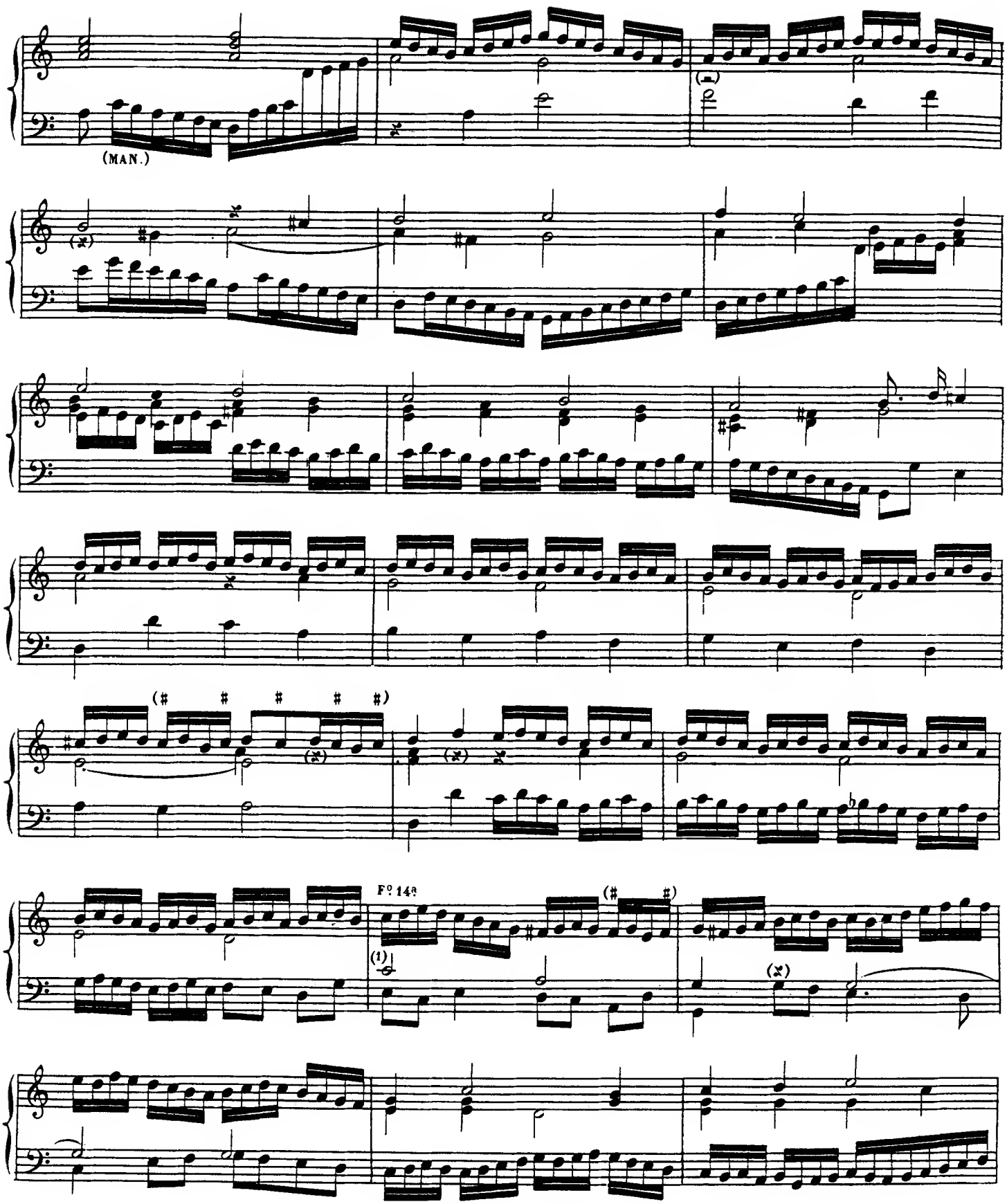
(PED.)

(1) Ms.

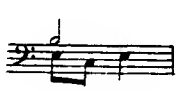


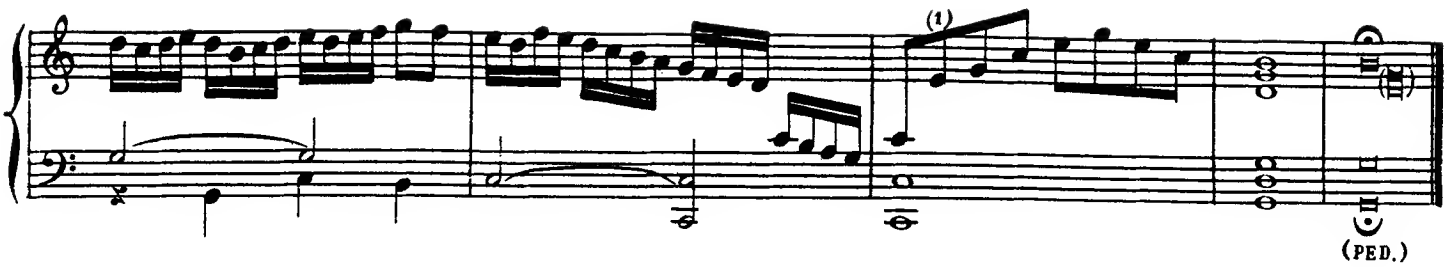
(2) Un demi soupir 𝄾 dans le manuscrit.


(MAN.)
F♀13♭
(PED.)

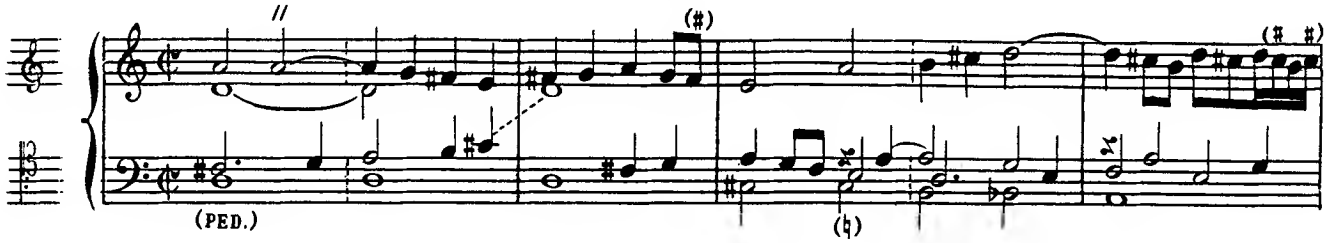


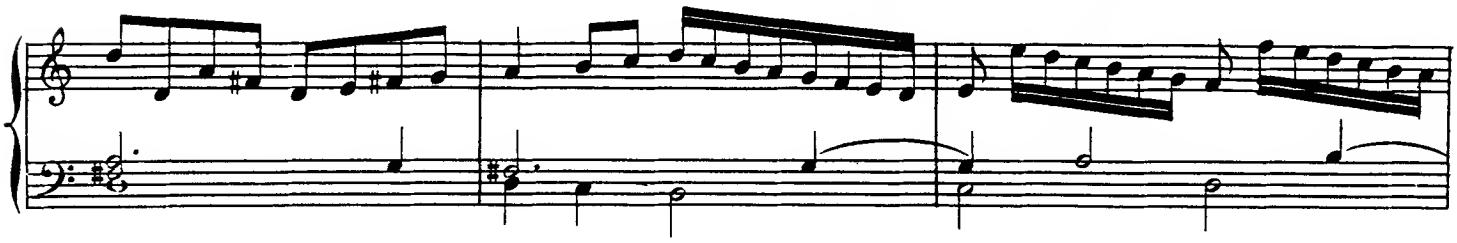
(1) Ms.

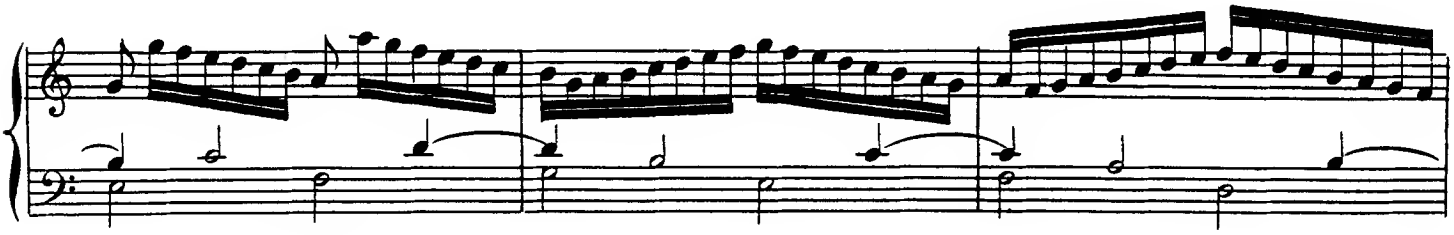


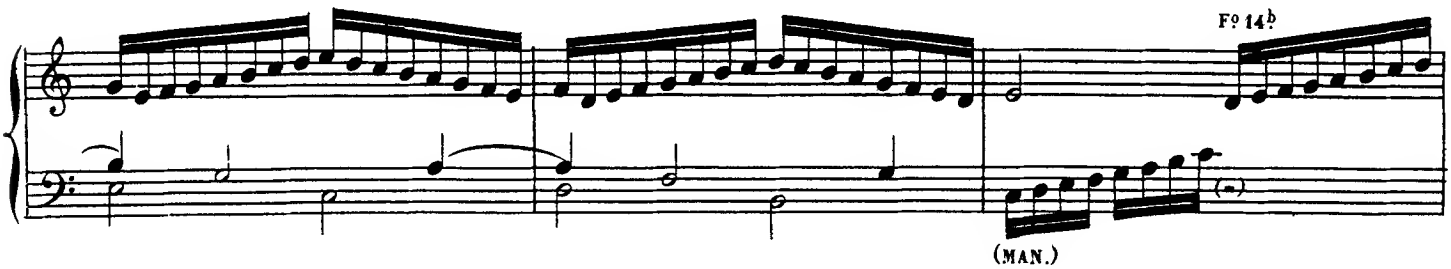


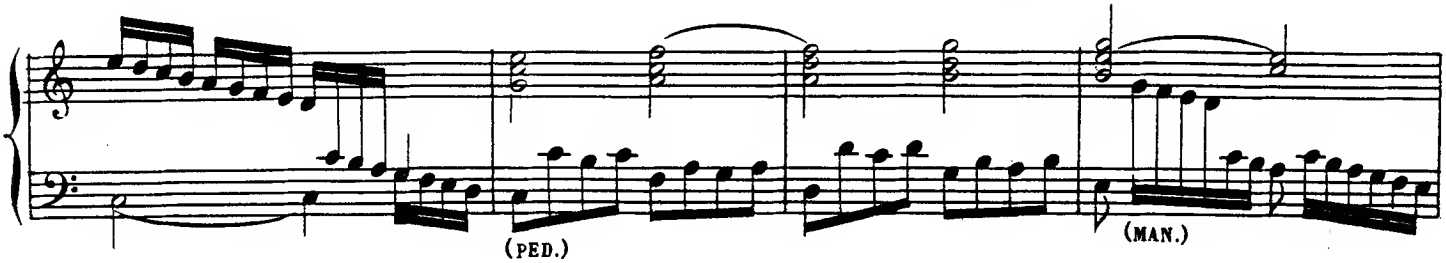
Fantasie



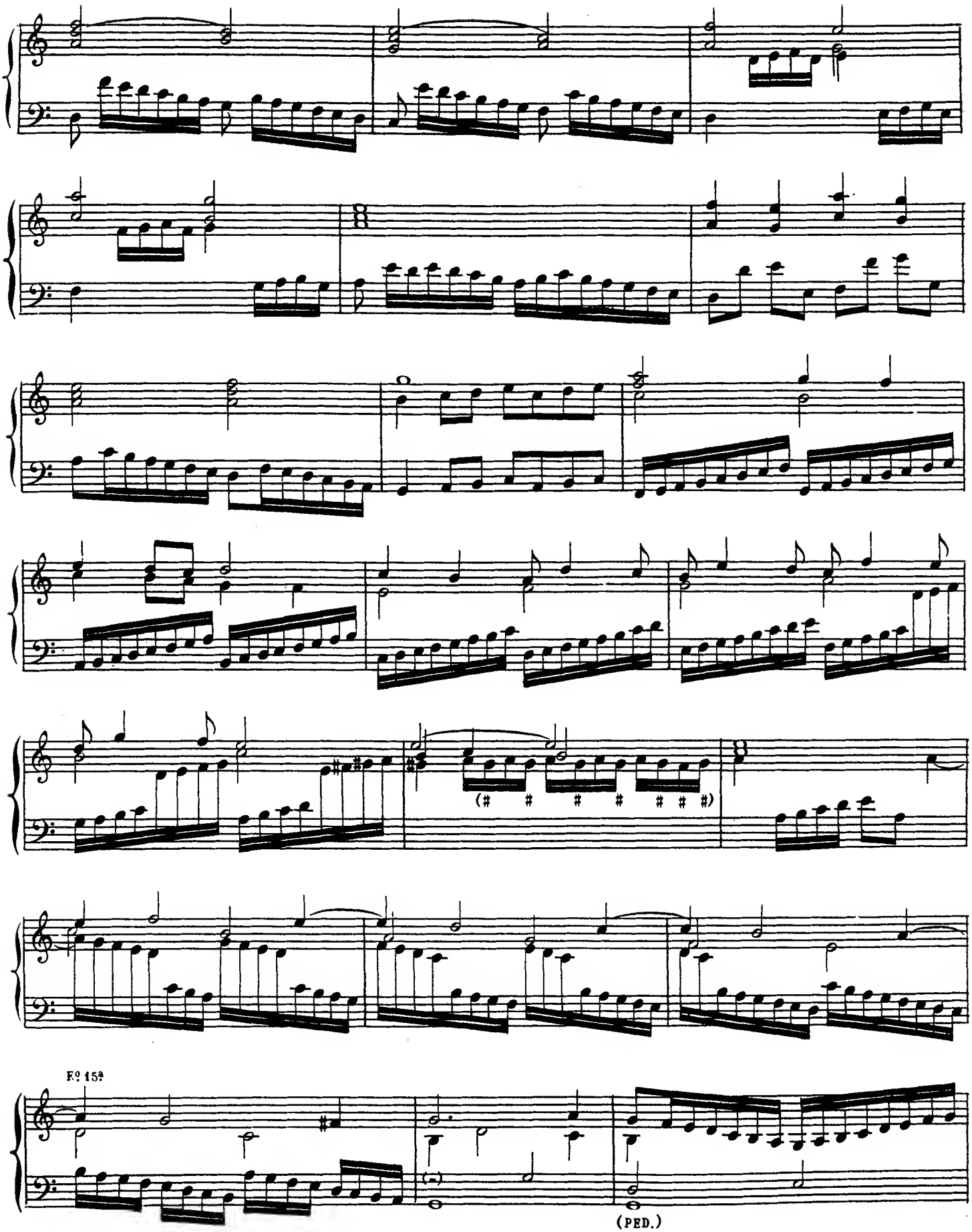


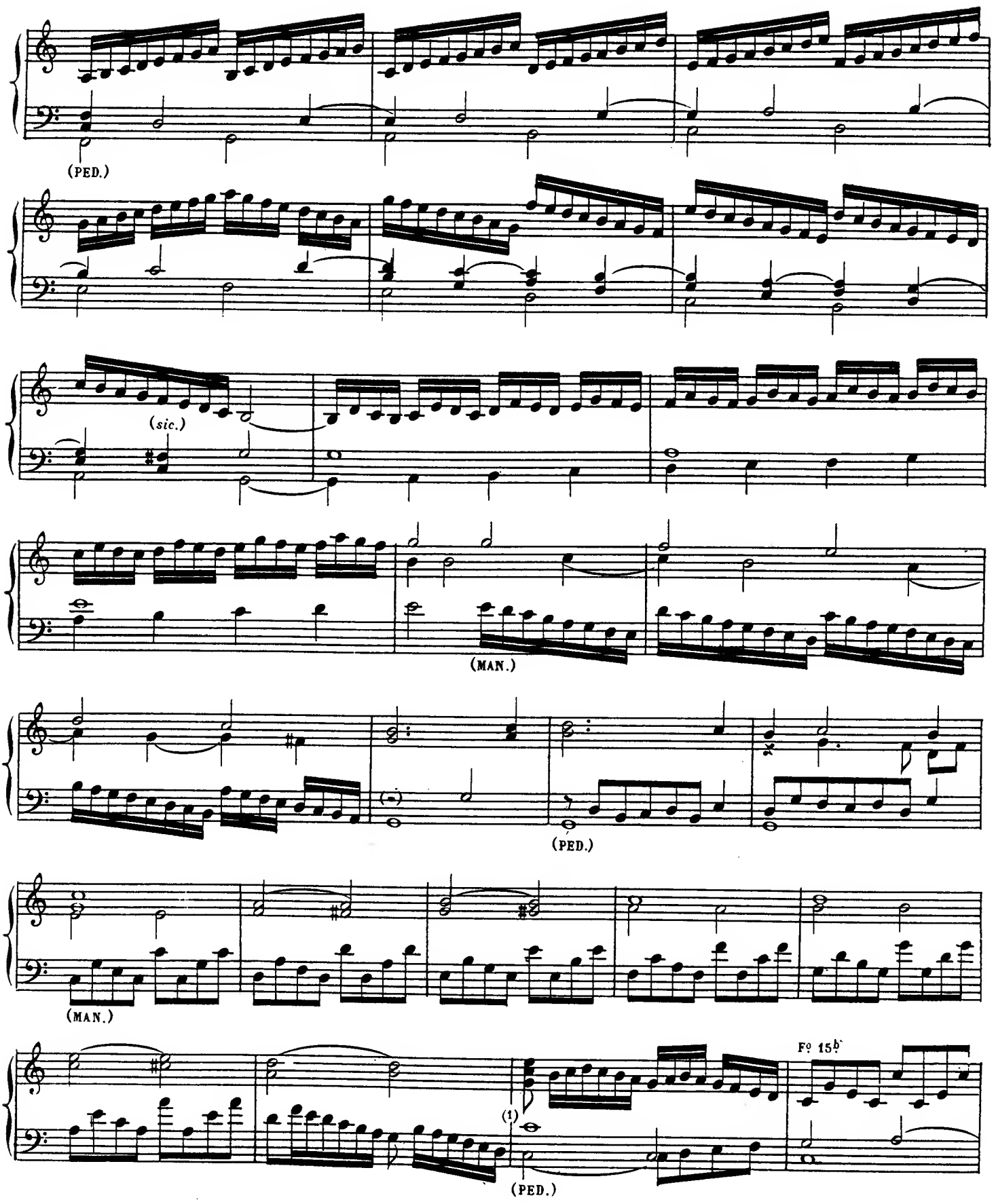






(1)


(# # # # # # #)
Fº 15ª
(PED.)

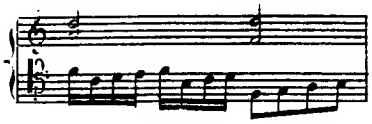


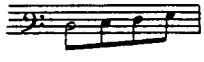
(1) Ms.

Imp: Delanchy, Fg St Denis, 51-53.

(MAN.)

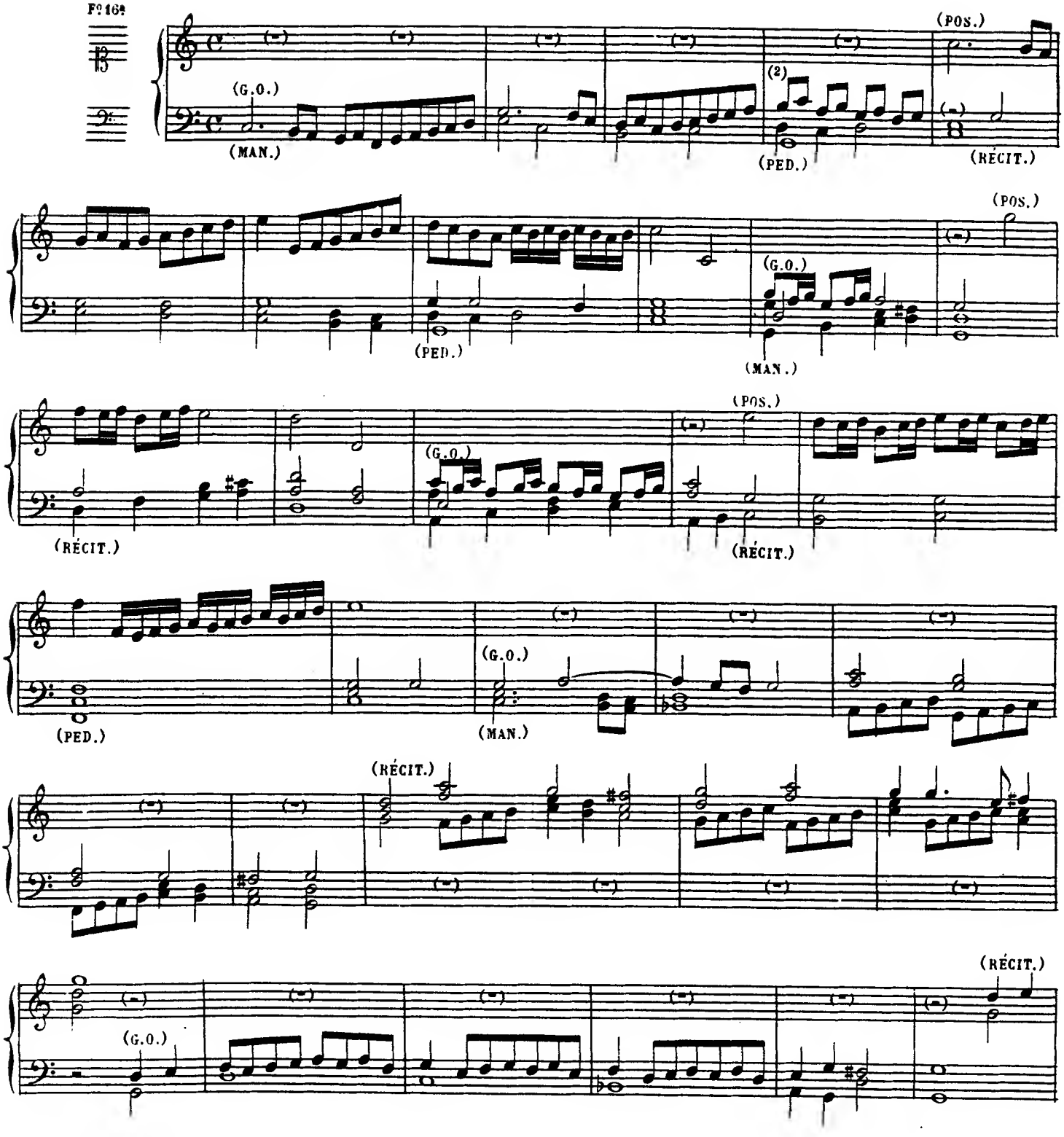
(PED.)

(1) Ms. 

(2) Ms. 

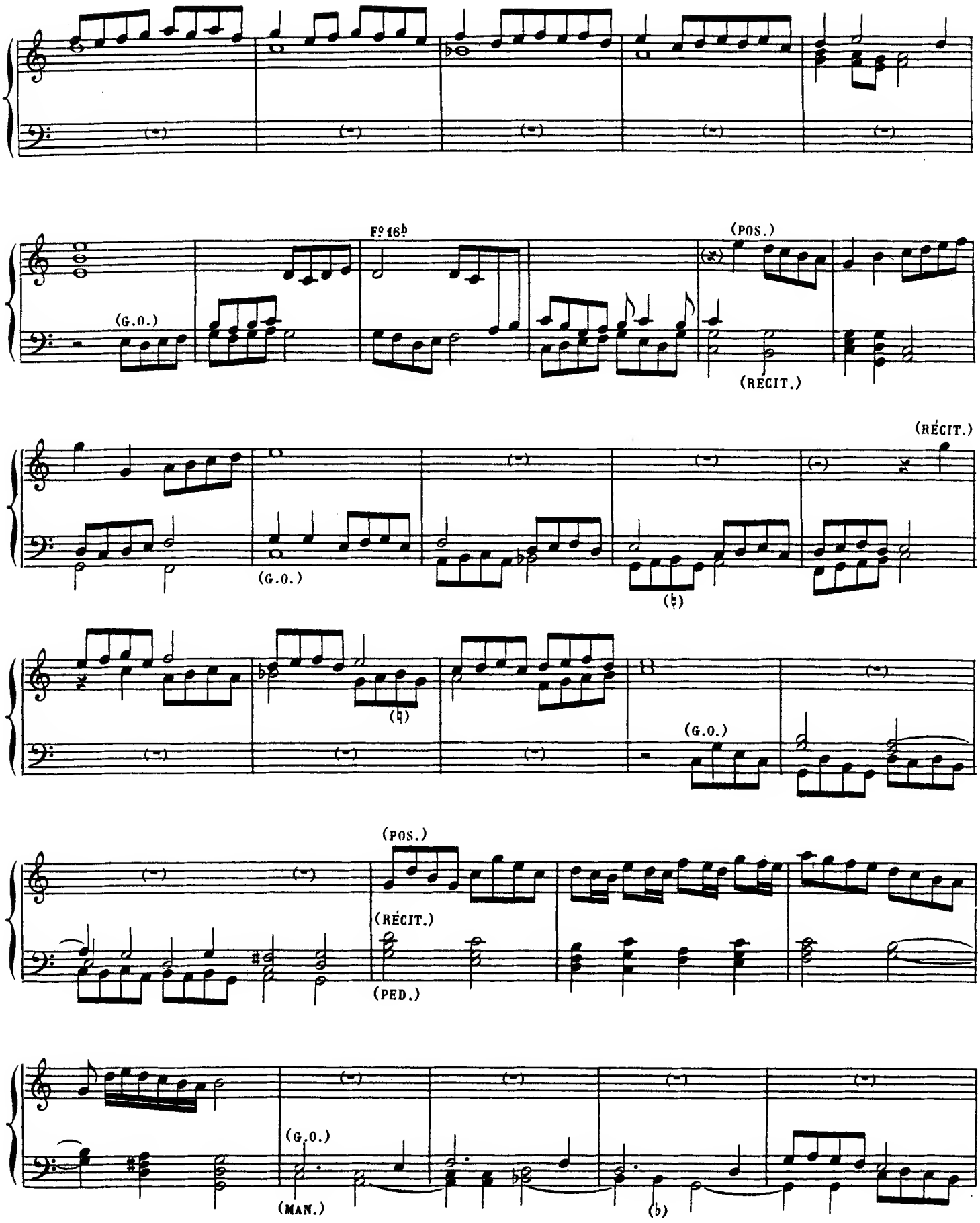
(A.G. 149.)

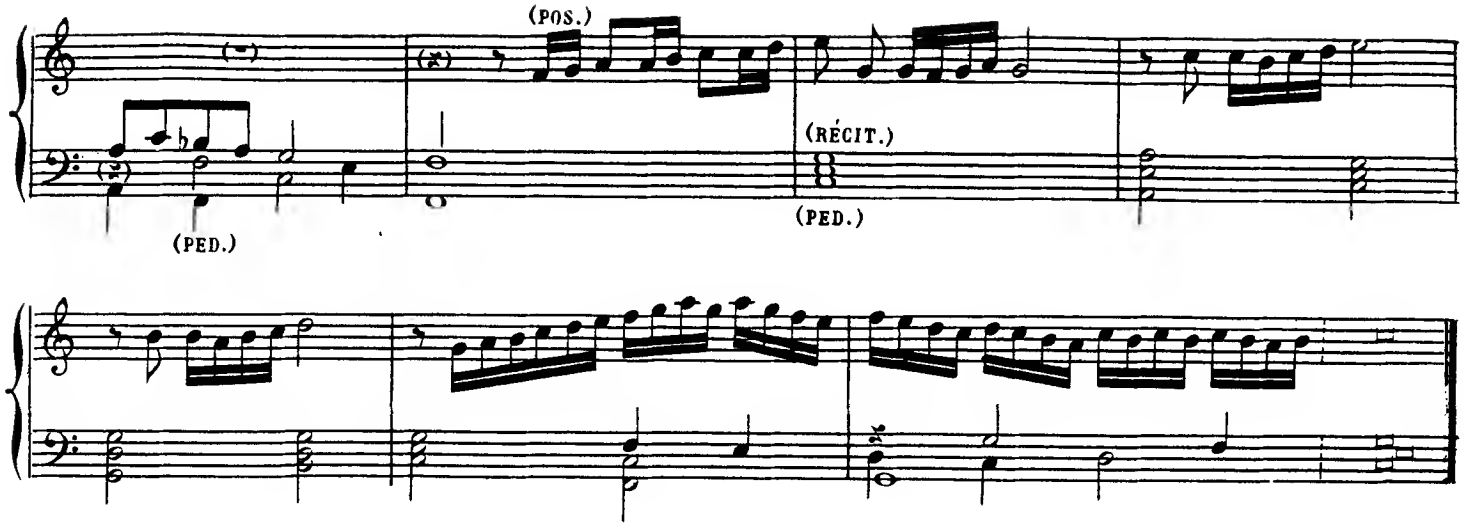
Echo[1]



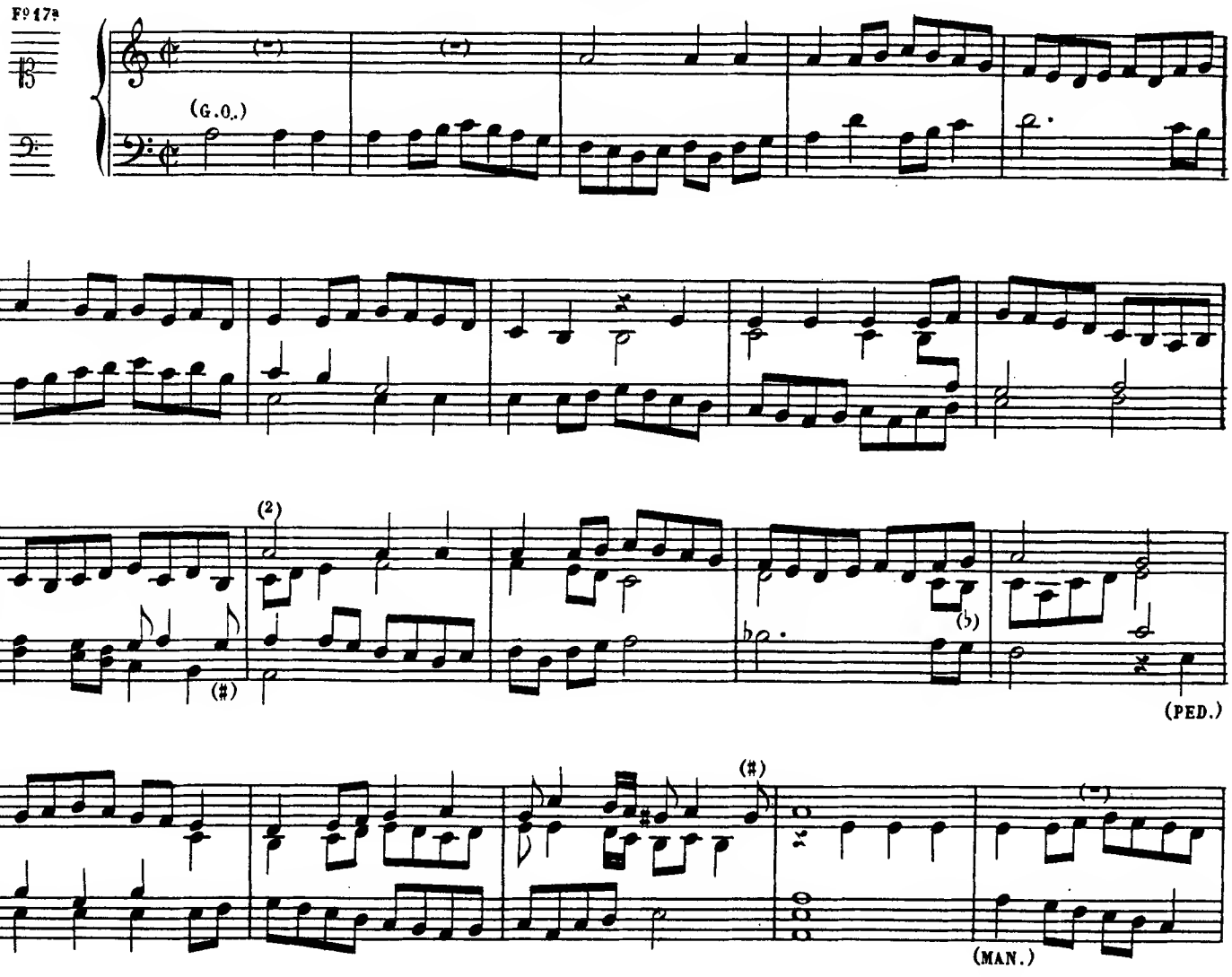
(1) Récit: Bourdon, Flûte, Gambe de 8, Flûte de 4 P.
Positif: Cromorne et Bourdon de 8.
Gd Orgue: Fonds de 8, Récit accouplé.
Pédale: Soubasse 16, Bourdon de 8.

(2) Ms.


Fº 16♭
(G.O.)
(POS.)
(RÉCIT.)
(RÉCIT.)
(G.O.)
(♮)
(♮)
(G.O.)
(POS.)
(RÉCIT.)
(PED.)
(G.O.)
(MAN.)
(♭)

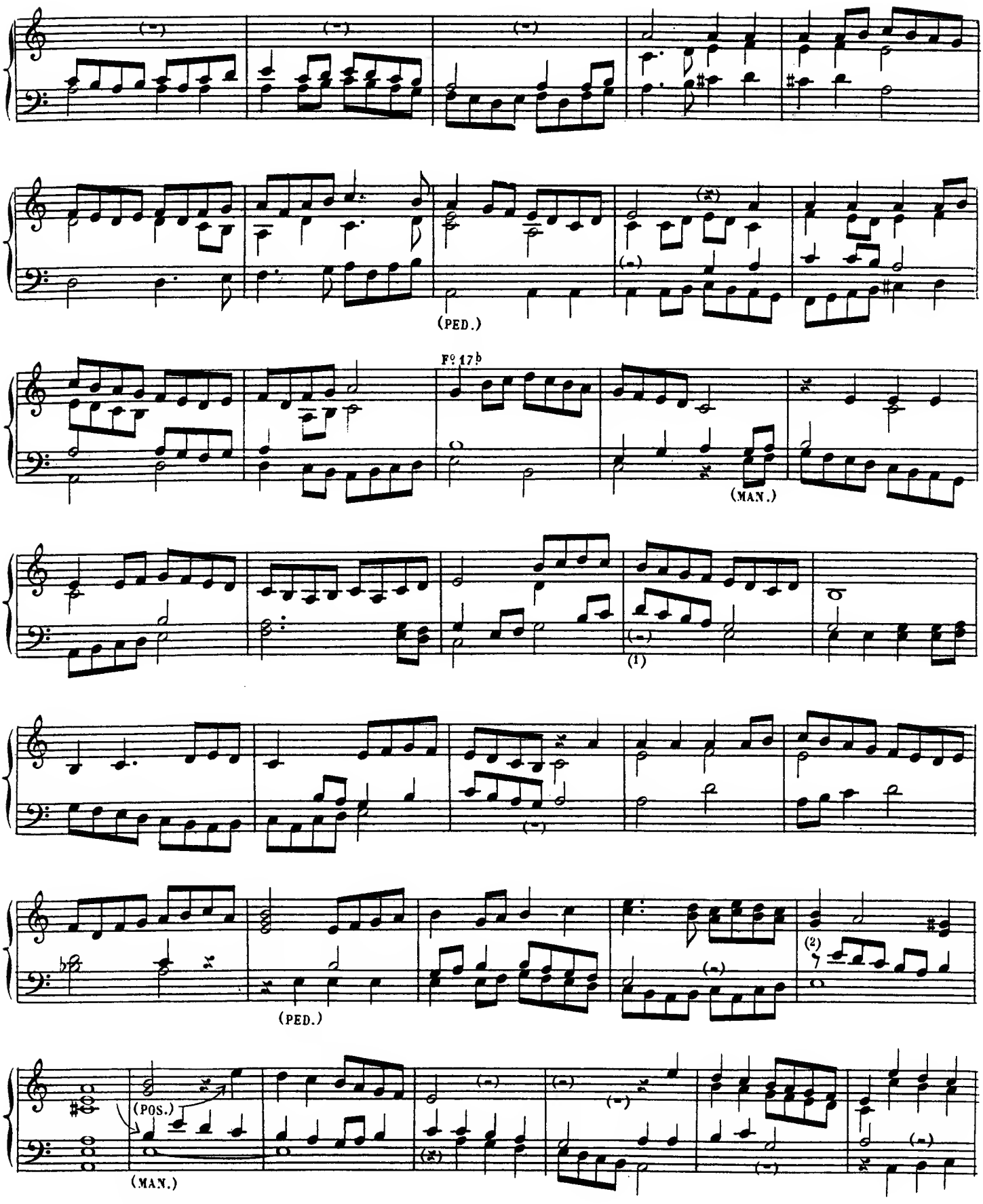


Fantazie [1]



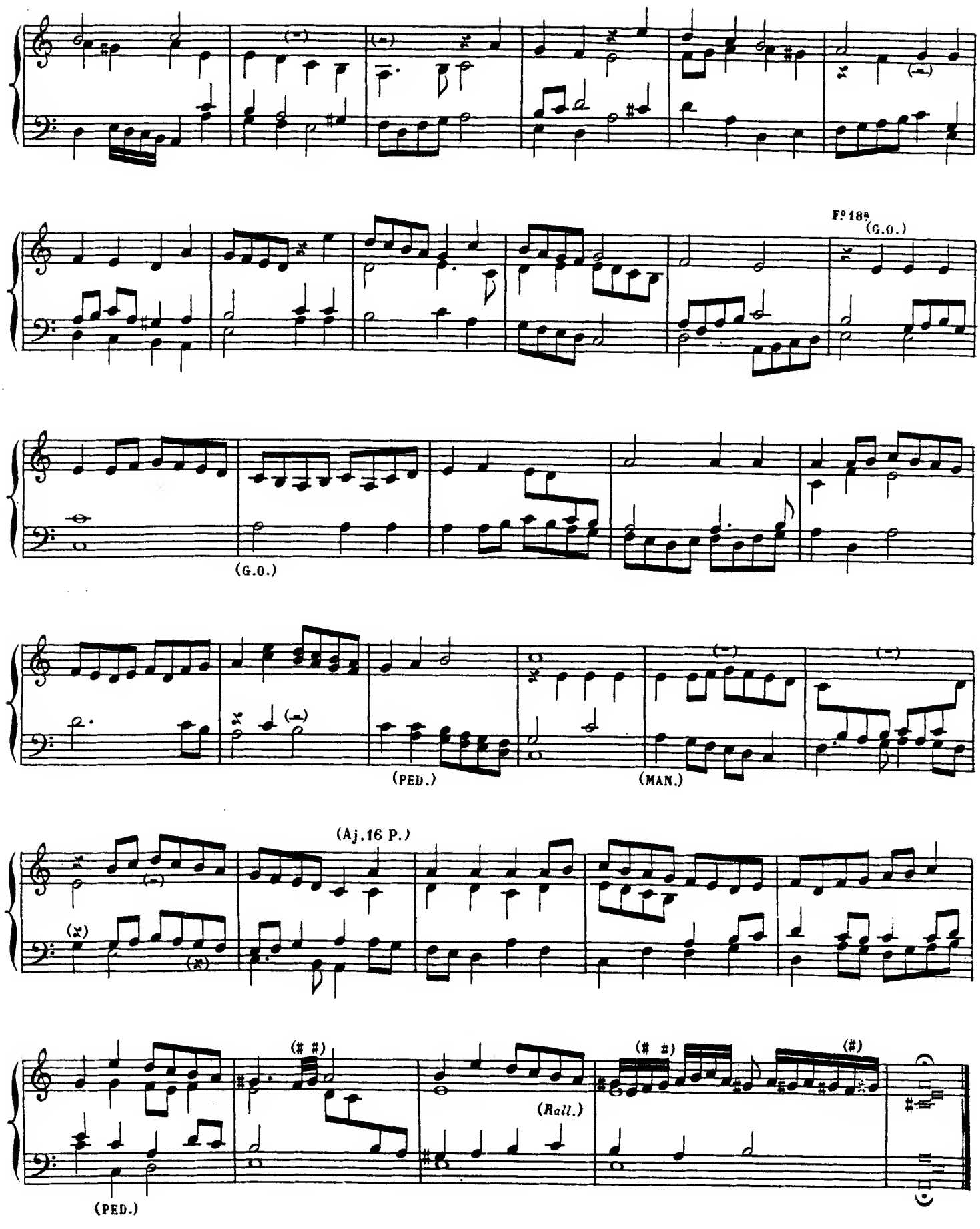
(1) Récit, Gd Orgue et Pédale, Gd chœur. Tirasse du Gd O.
Positif, Cromorne et Fonds 8, 4.

(2) Ms.

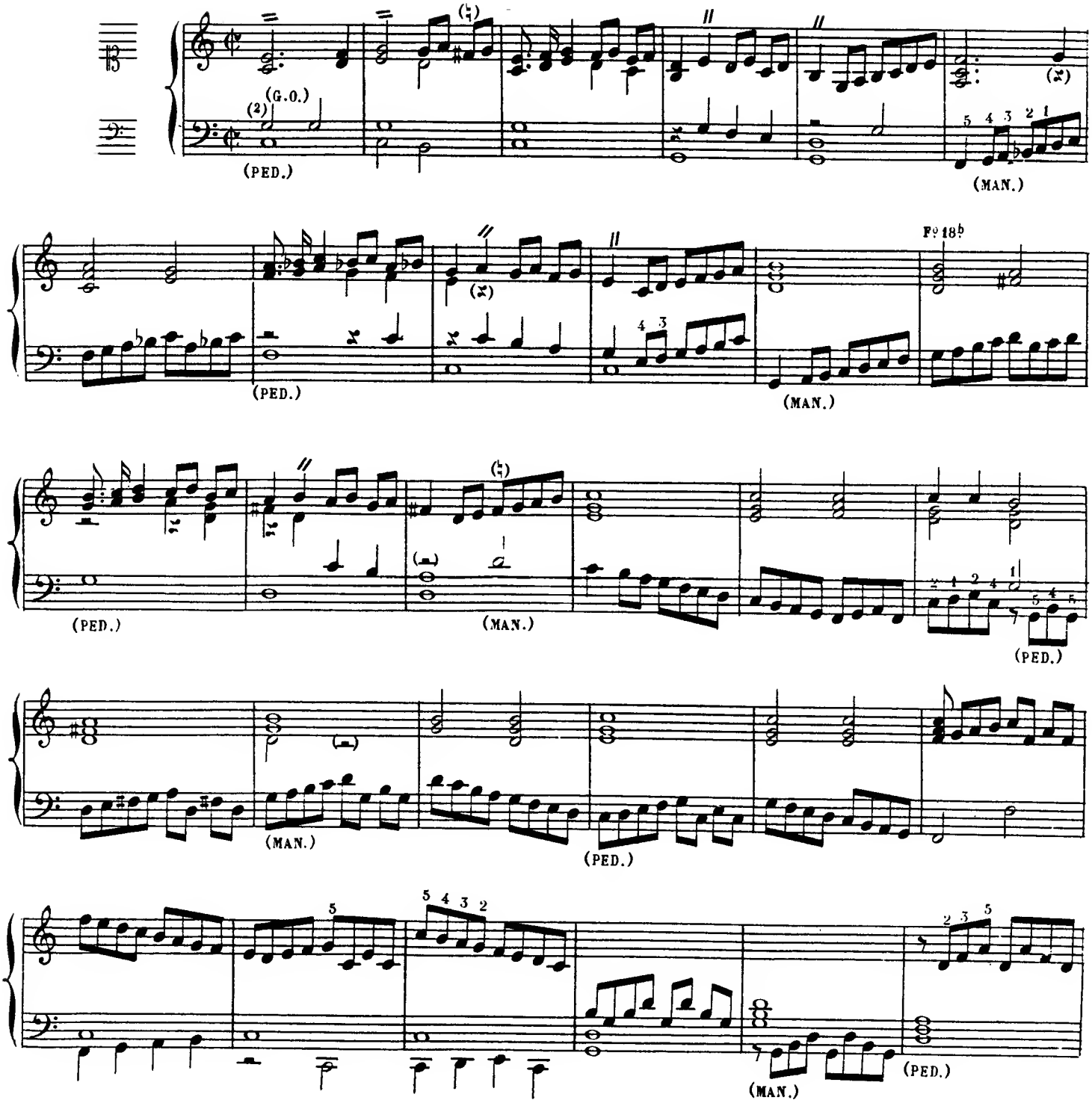


(1) Ms.

(2) Ms. Un soupir 𝄽


Fº 18ª
(G.O.)
(G.O.)
(PED.)
(MAN.)
(Aj.16 P.)
(# #)
(# #)
(#)
(Rall.)
(PED.)

FANTAZIE [1]

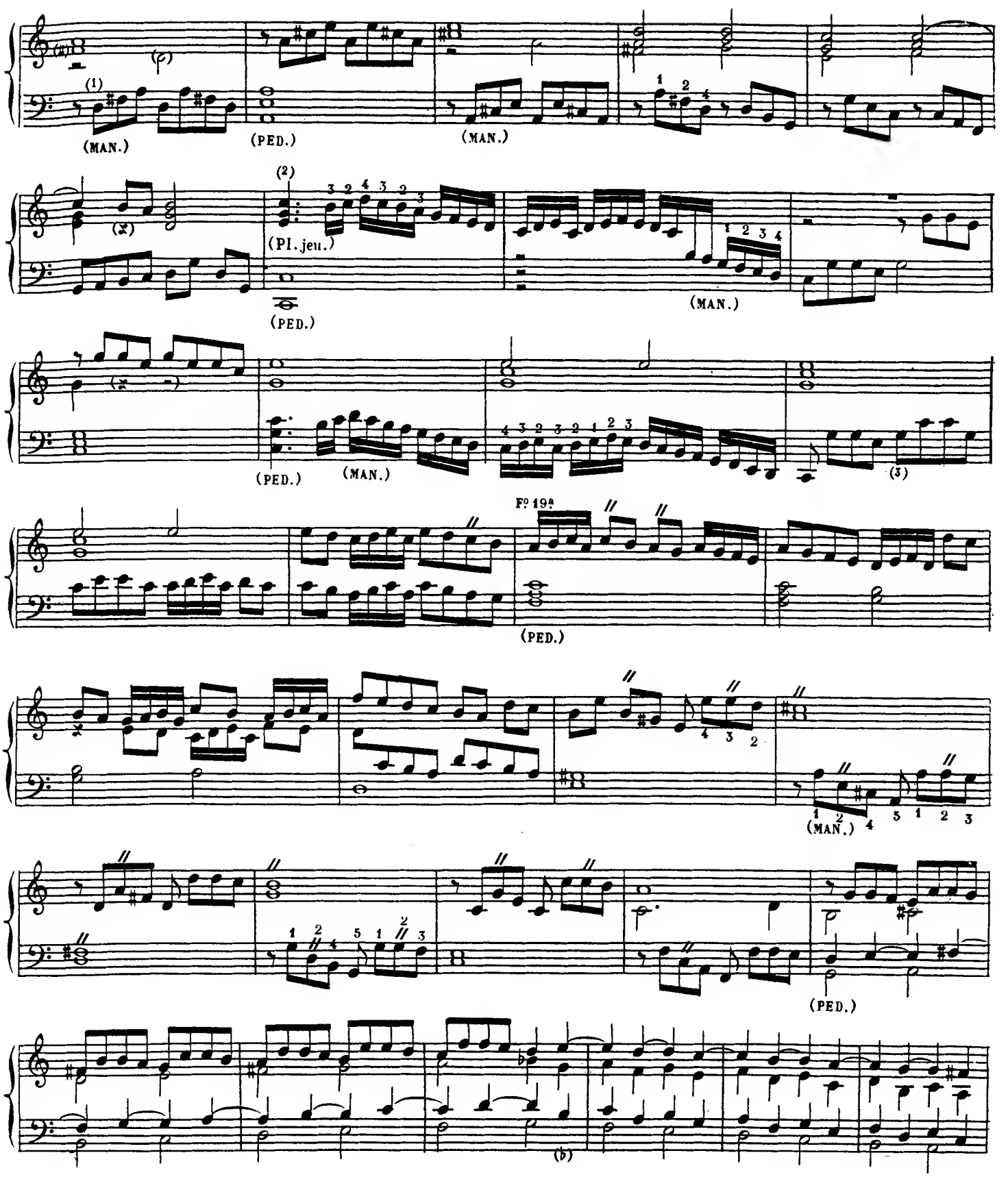


(1) Dans le manuscrit de Liège dont je donne ici le texte, cette pièce est anonyme. Mr le Dr Max Seiffert l'a d'après une autre source, insérée sous le titre de Toccata de Sweelinck dans son édition: *Werken van Jan Pieterszn Sweelinck uitgegeven door de Vereeniging voor Noord-Nederlands Muziekgeschiedenis. Dèel I. Leipzig, Breitkopf und Härtel (1894).* Je renvoie à cette excellente publication pour les variantes aux pièces de Sweelinck reproduites ici. Je donne les ornements et doigtés d'après l'ouvrage que je viens de citer.

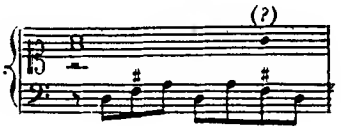
(2) Fonds de 8 et 4 P. (Plein-jeu préparé) PÉDALE: Fonds de 16 et 8 P. (Tirasse du Gd O.)

ALEX. G.

(A.G.149.)

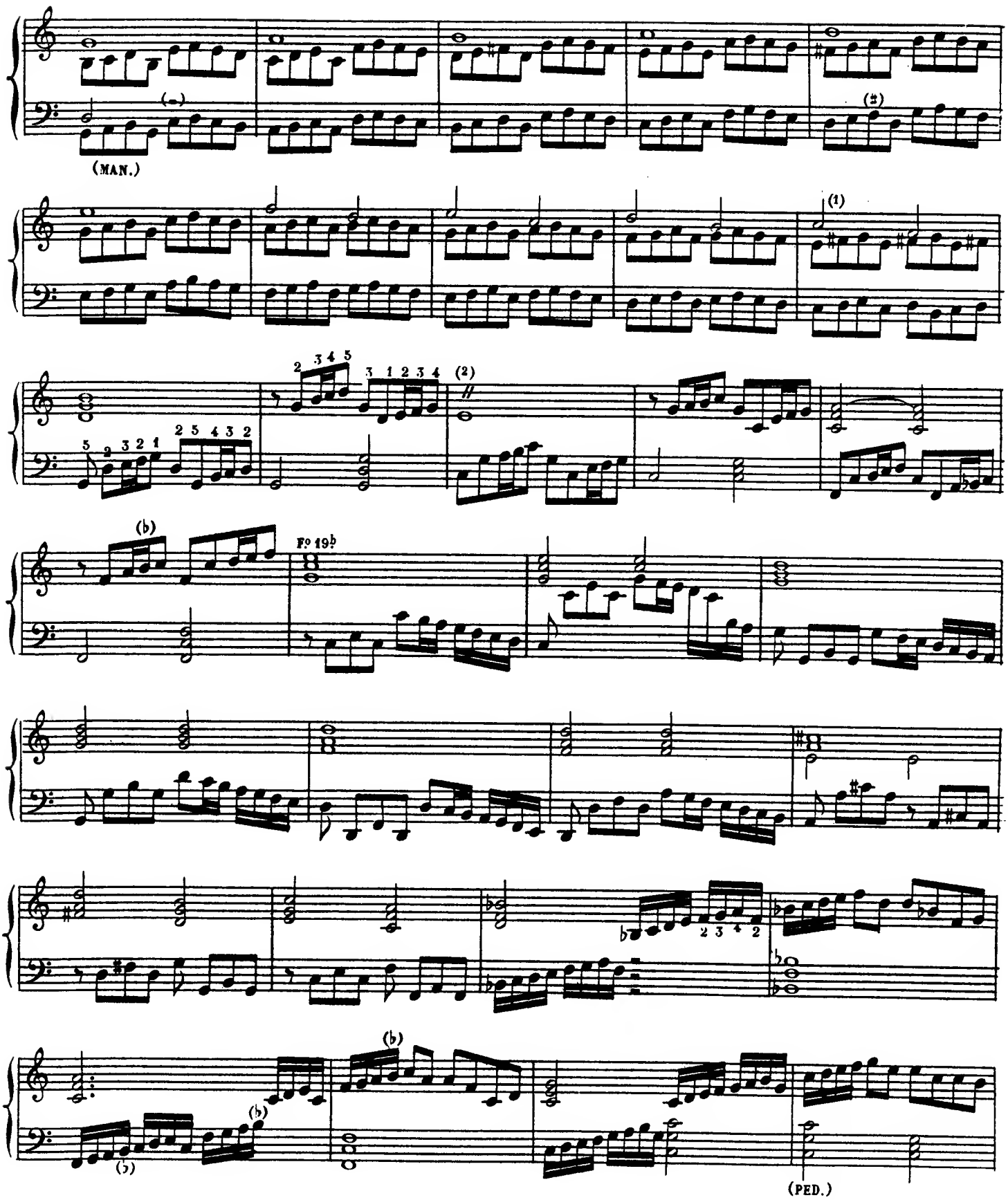


(1) Ms.

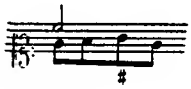


(2)

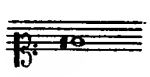
(3)

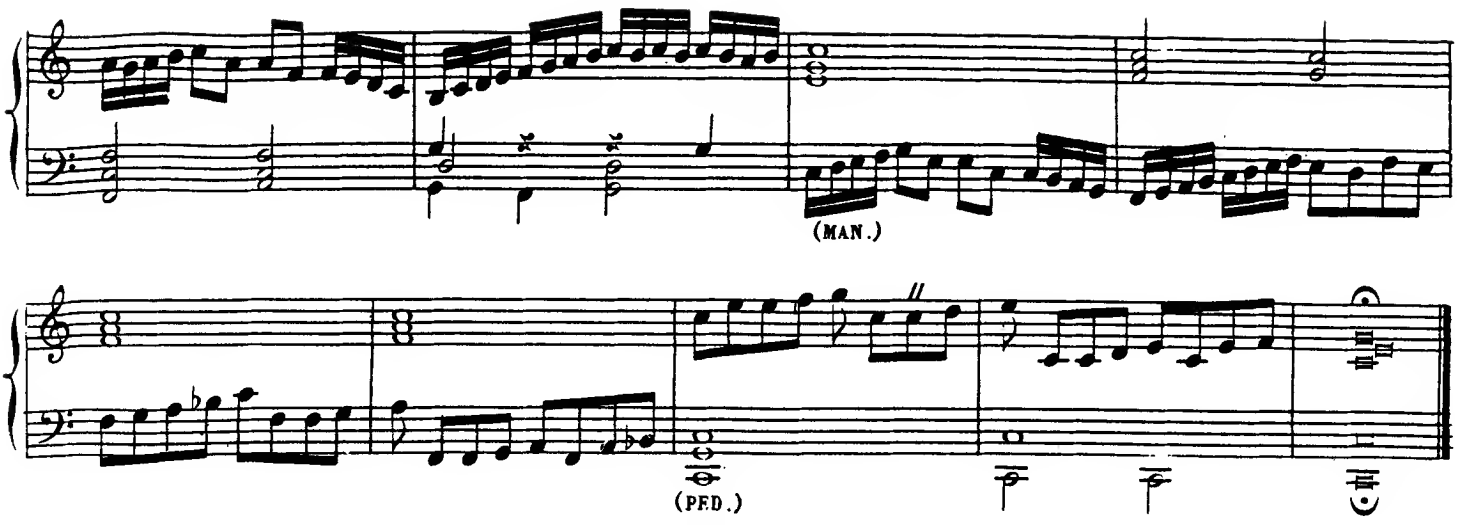


(1) Ms.

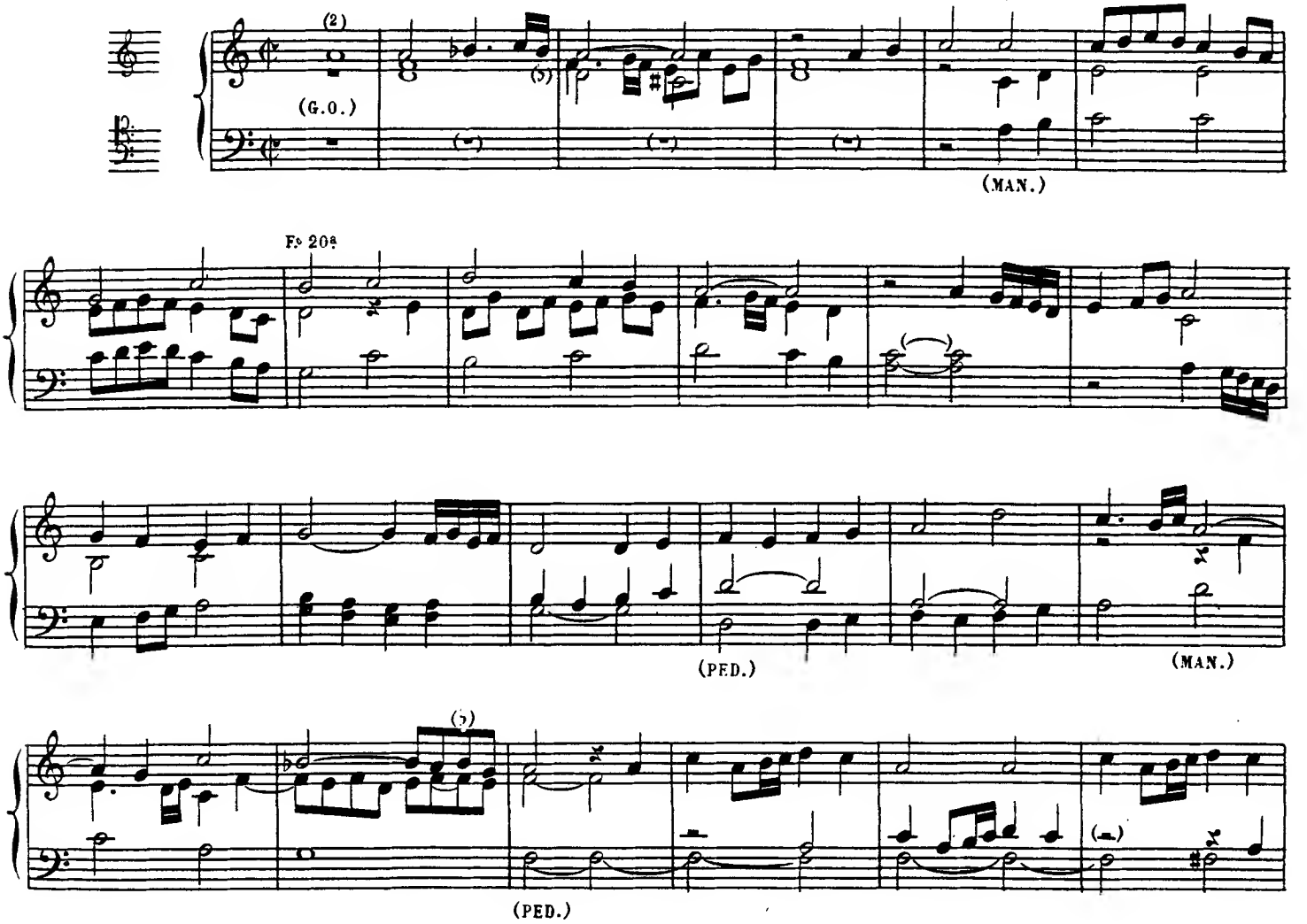


(2)



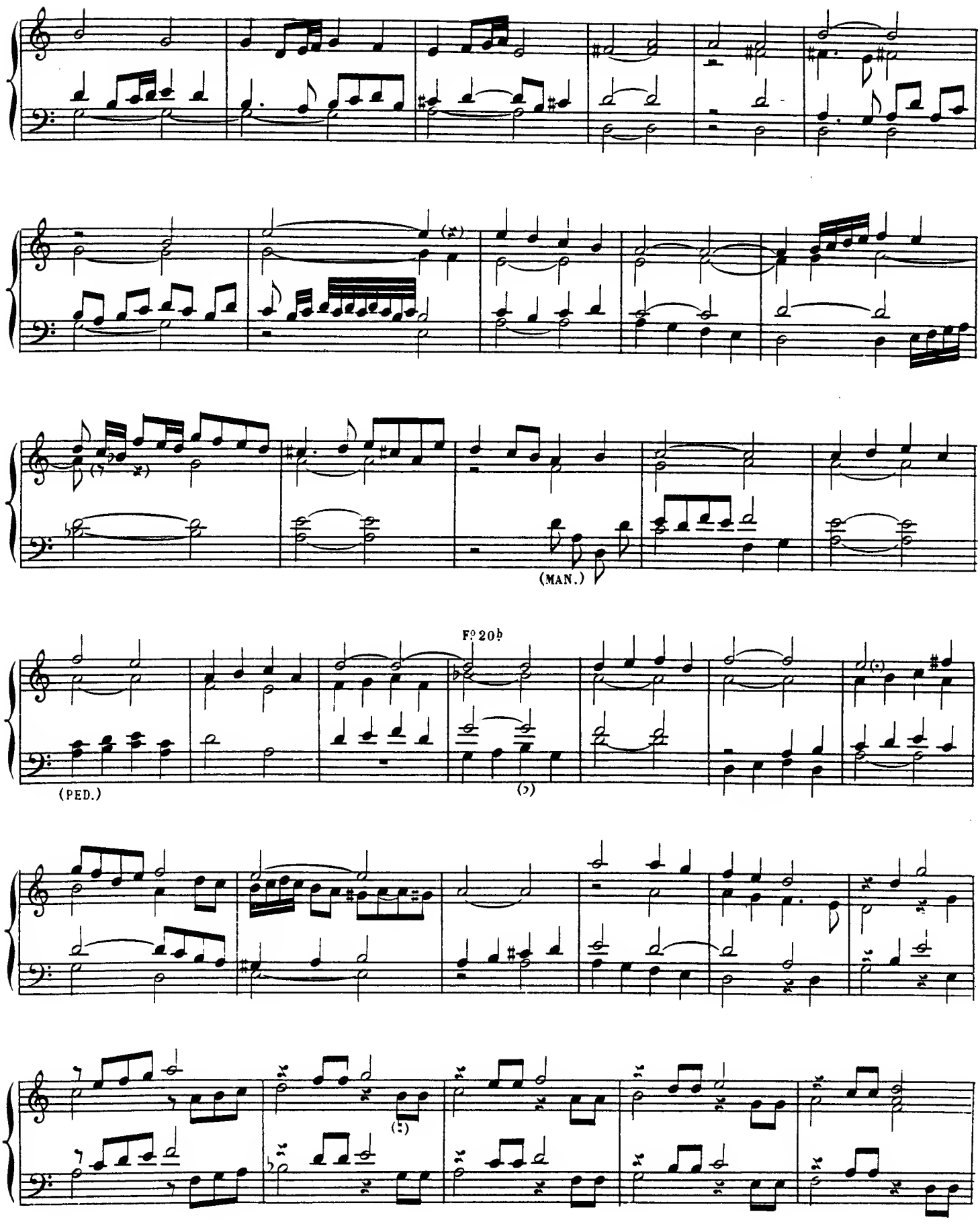


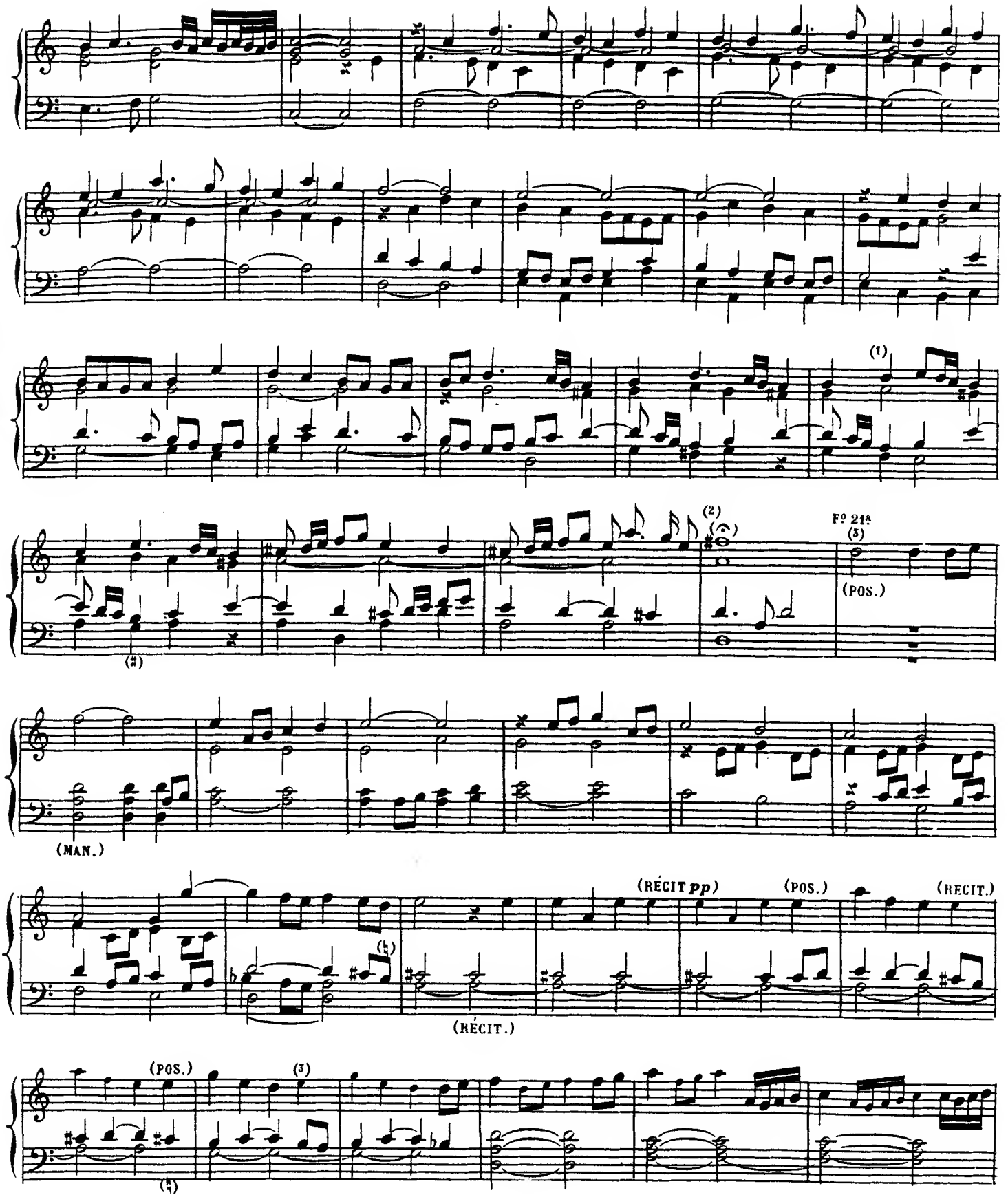
Echo de Jean Piere Swelinck[1]



(1) Dans l'éd. Max Seiffert, ouv. cité, page 44; ce morceau fait partie des *Fantasiën op. de manier van een echo.*

(2) Récit (fermé) et Positif, Flûtes de 8 et 4 P. (Plein-jeu préparé).
Gd Orgue, Fonds de 8 sans Gambe (Prestant, Doublette et Pl.-jeu préparés).
Pédale, Fonds de 16 et 8 P

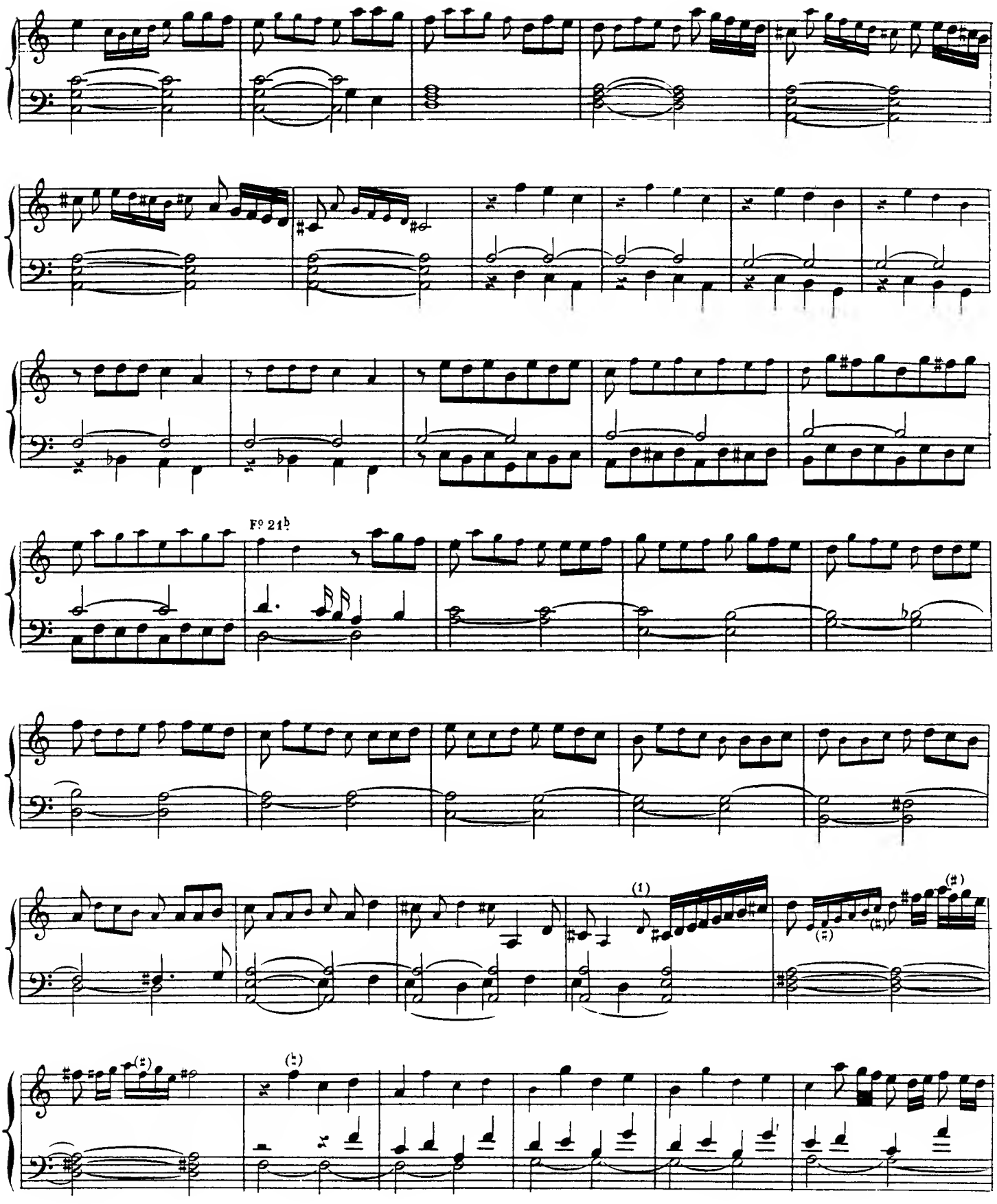

(MAN.)
Fº 20b
(PED.)



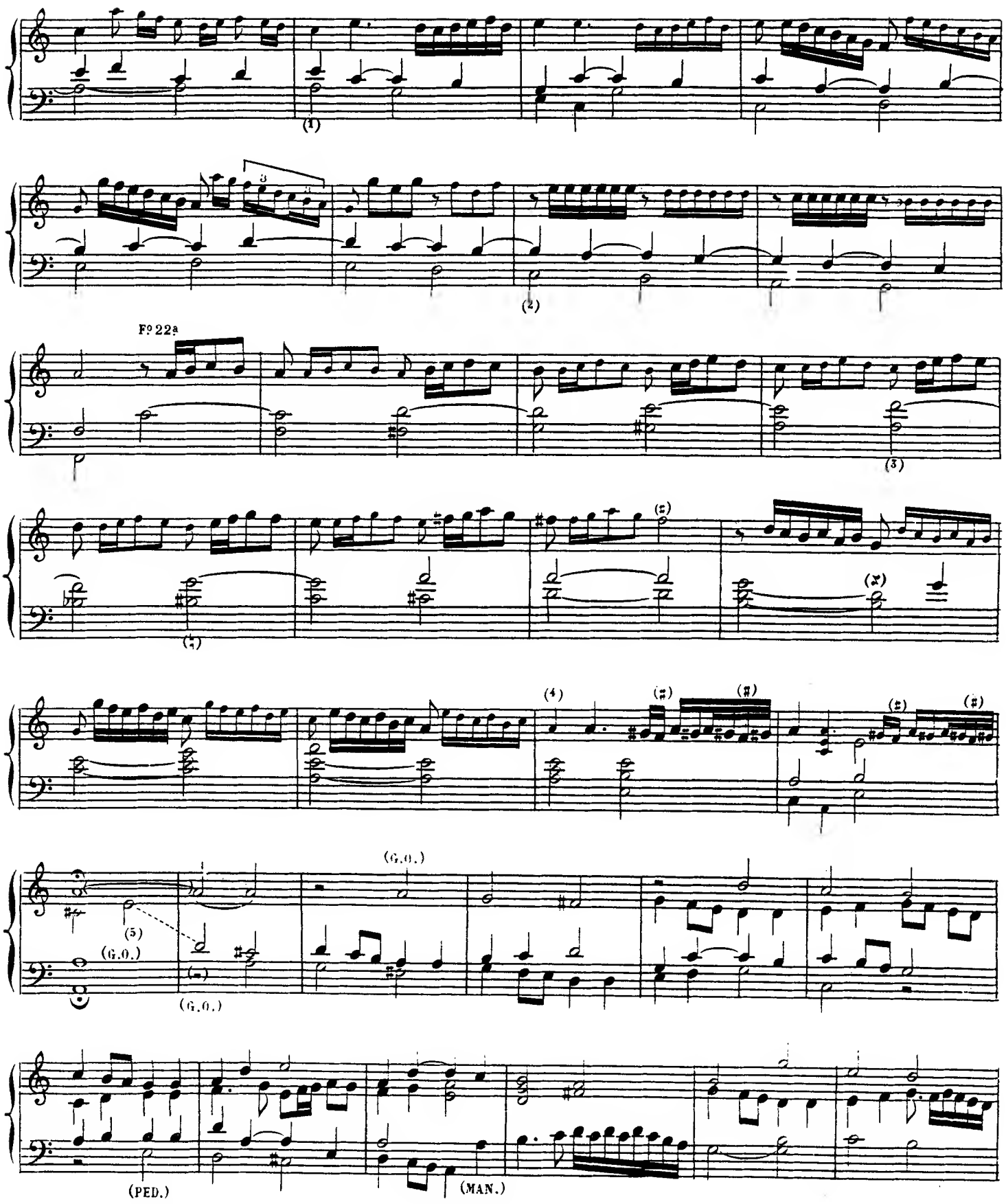
(1) La noire à l'alto dans le Ms.

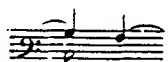
(2) Ce point d'orgue se trouve dans l'éd. Max Seiffert, ouv. cité.

(3) Jouer sur le Récit les notes en petits caractères. Dans le ms. ces notes sont écrites à l'encre rouge. — La main gauche reste toujours sur le Récit fermé

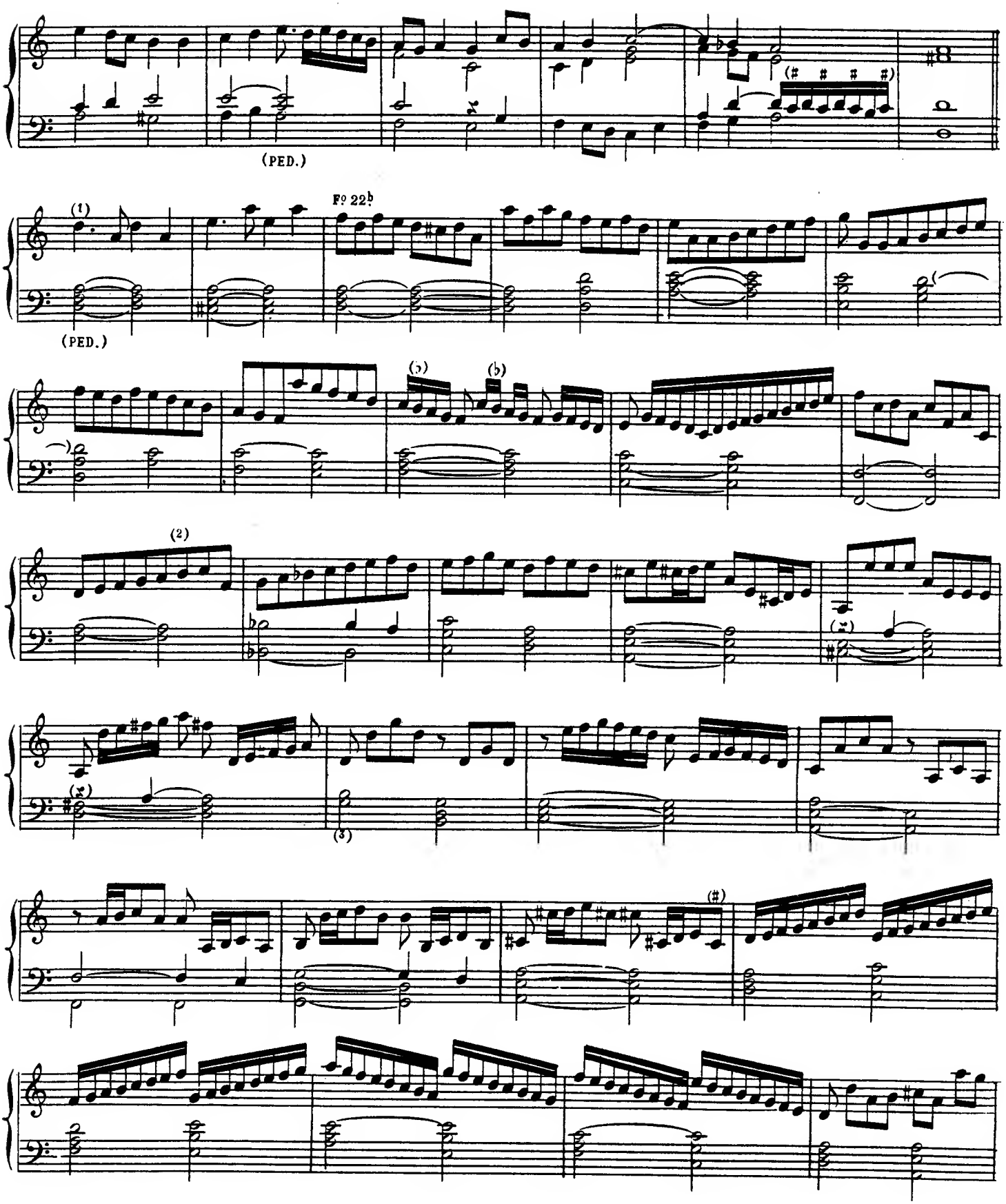


(1) Ms. RE, noire.



(1) Ms. (2) 

(3) Ms. La ♯. (4) Ms. Premier LA, croche (5) Ce MI est écrit à l'encre rouge.

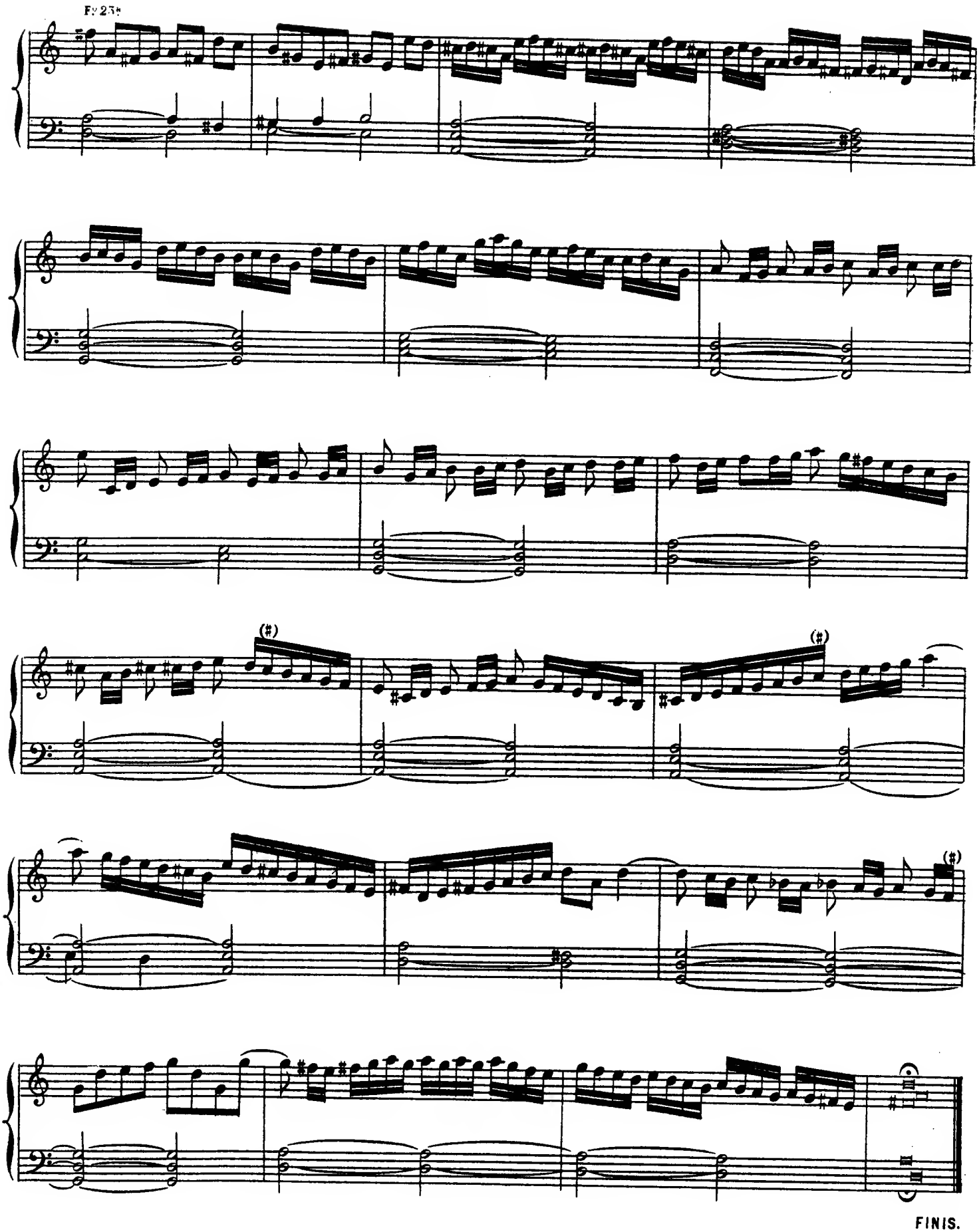


(1) Gd O (les 2 mains), ajoutez le Prestant, la Doublette et les Pl. jeux. Tirasse du Gd O.

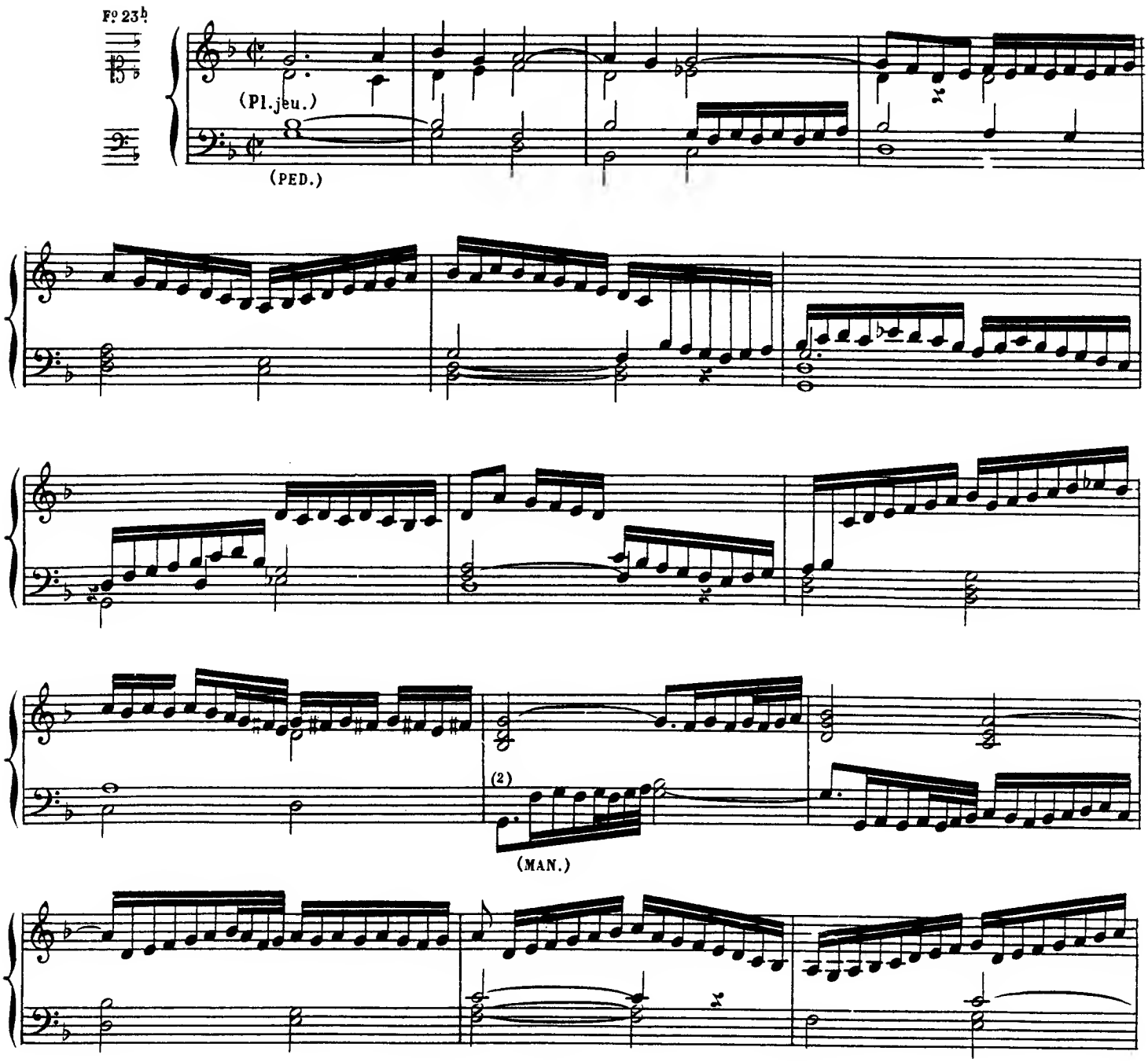
(2) Ces bémols se trouvent dans l'éd. Max. Seiffert.

(3) Ms. Corrigé d'après Max Seiffert.

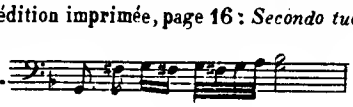
(A. G. 149.)

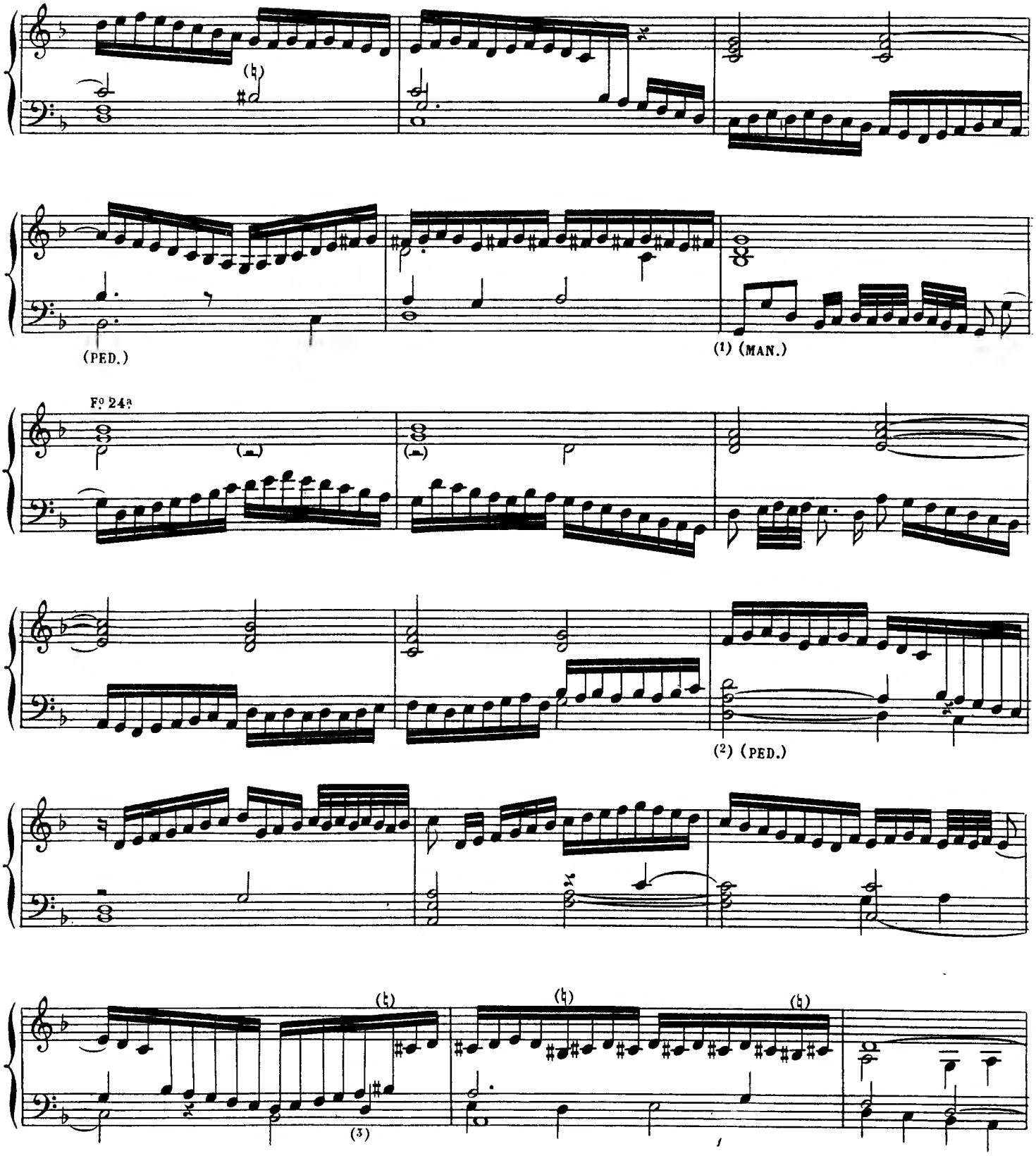

FINIS.

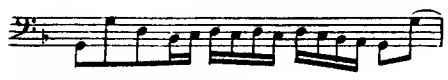
FANTASIE DE CLAUDIO MERULO[1]



(1) Les corrections de cette pièce sont faites d'après l'édition originale. *Toccate d'Intavolatura d'organo de Claudio Merulo da Correggio organista del Sereniss? Sig. Duca di Parma et Piacenzia &. — Nouuamente da lui date in luce, et con ogni diligenza corrette. — Libro Primo. In Roma appresso Simon Verouio MDXCVIII. Con licenza de Superiori.* (Bibl. du Conservatoire de Paris, N° 12704 Réserve) Le titre de cette pièce est indiqué comme il suit dans l'édition imprimée, page 16 : *Secondo tuono, Toccata quarta.*

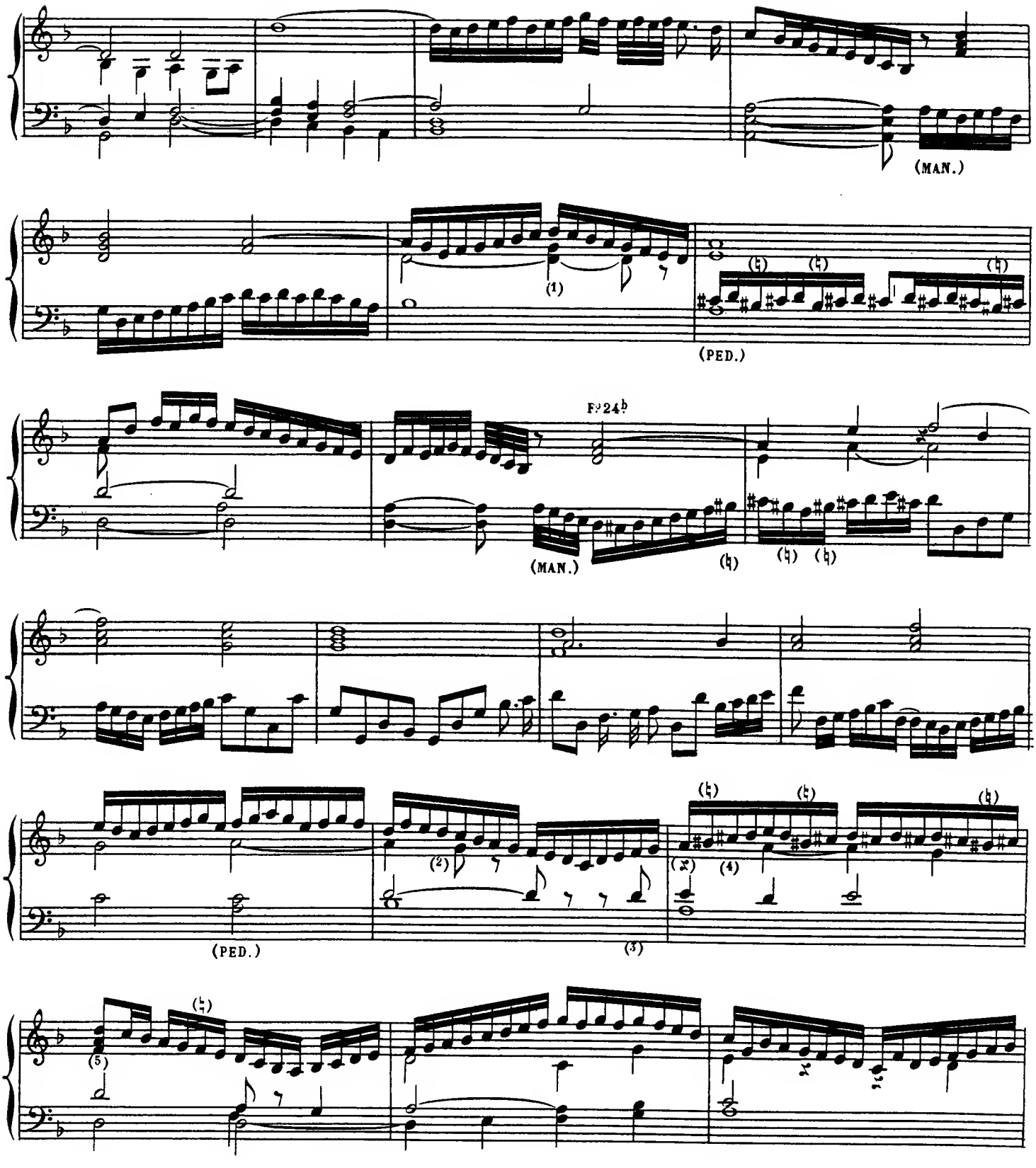
(2) Ms. 



(1) Ms. 

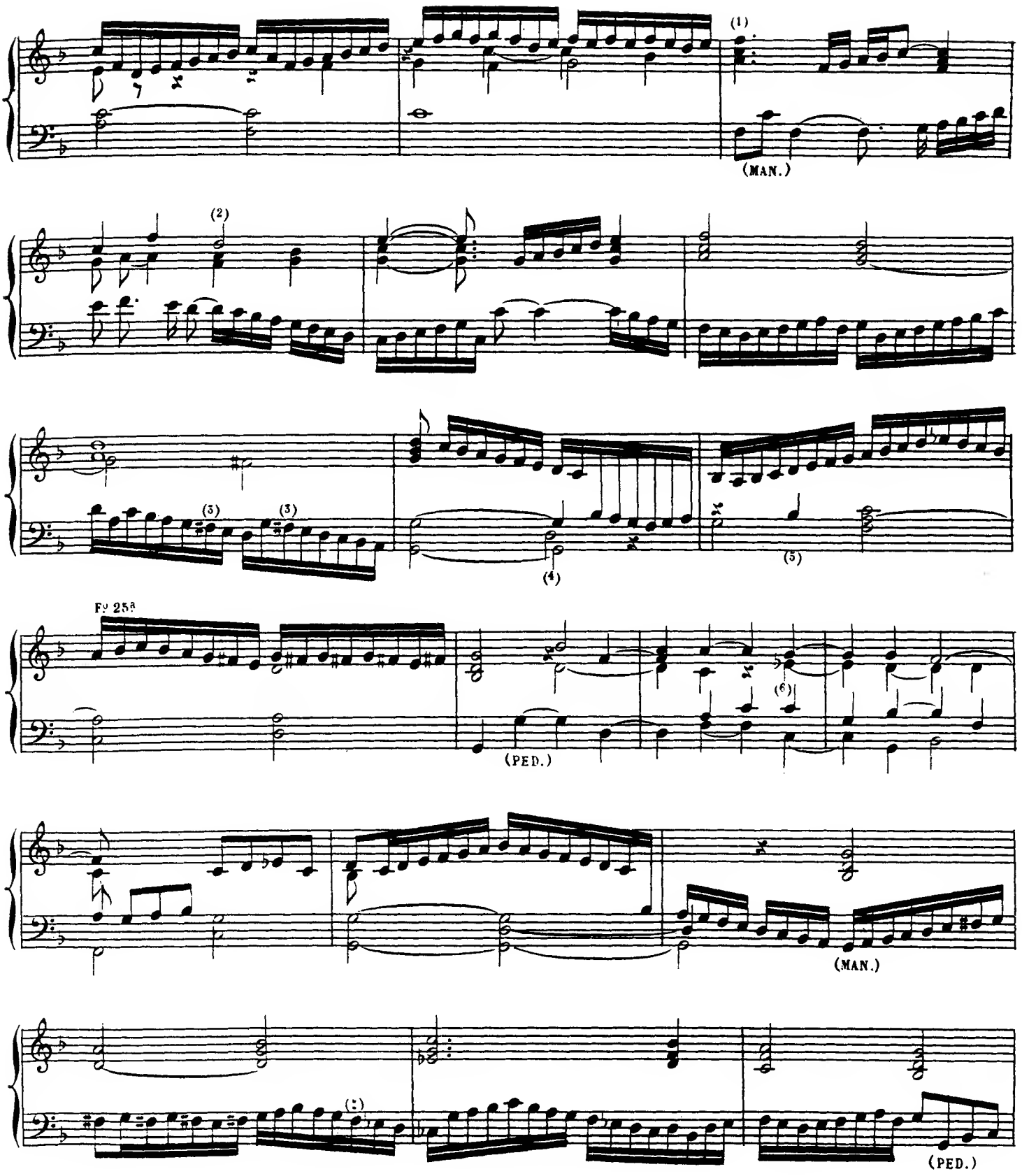
(2) Ms.

(3) FA au lieu de RÉ dans le Ms.



(1) Ms.

(2) Ms. LA au lieu de SOL. (3) Le RE manque dans le manuscrit. (4) Ms. UT naturel. (5) Ms. FA ♮



(1) Ms.

(2) Ms. FA ♯.

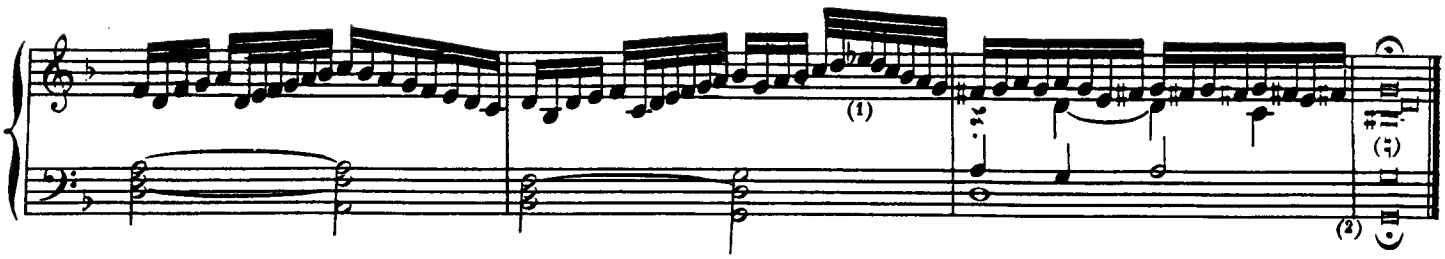
(3) Ms. FA naturel.

(4) Ms. Le RE manque.

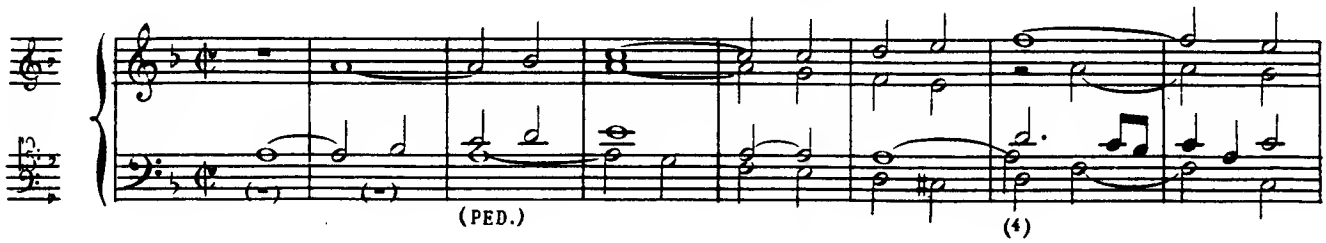
(5) Le SI manque.

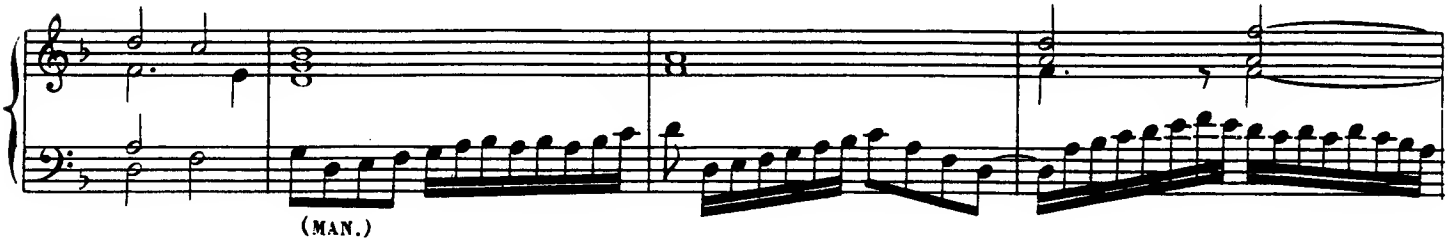
(6) Ms. MI naturel.

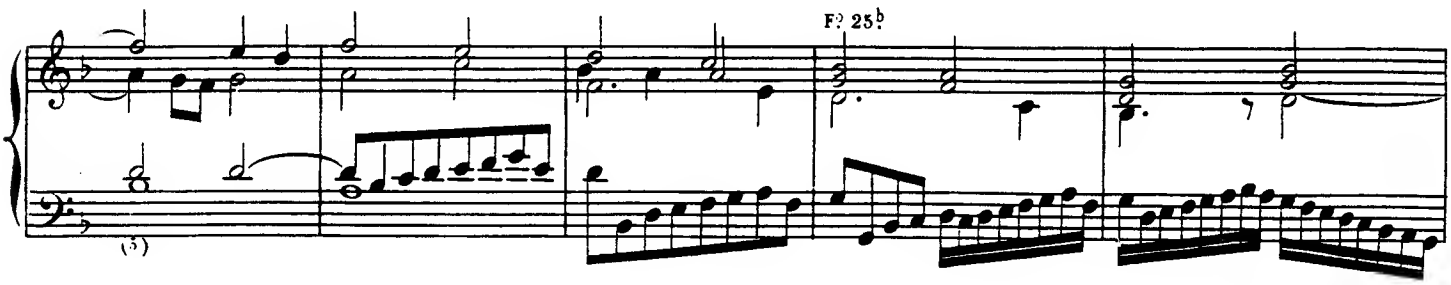
(A.G.149.)

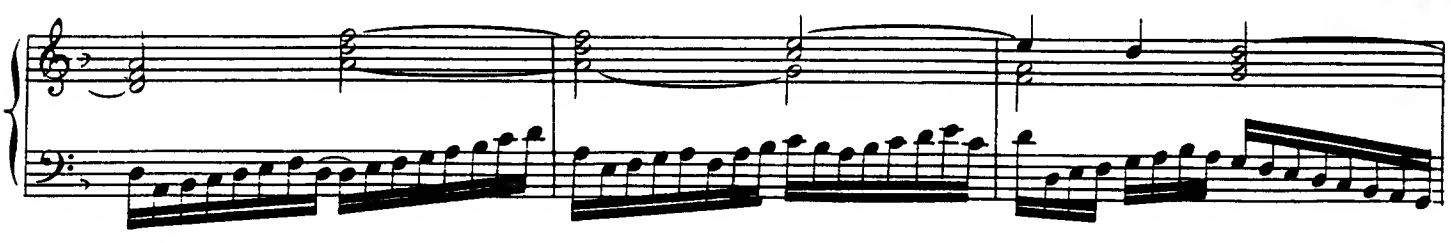


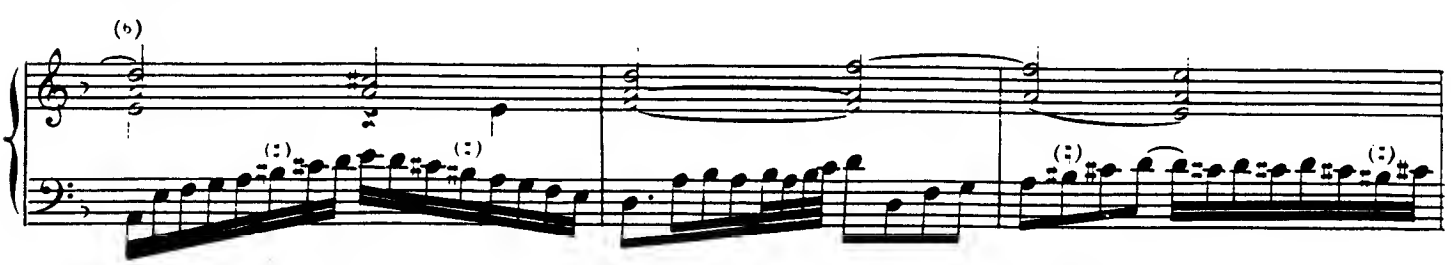
FANTASIE DE C. M.[3]



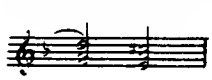


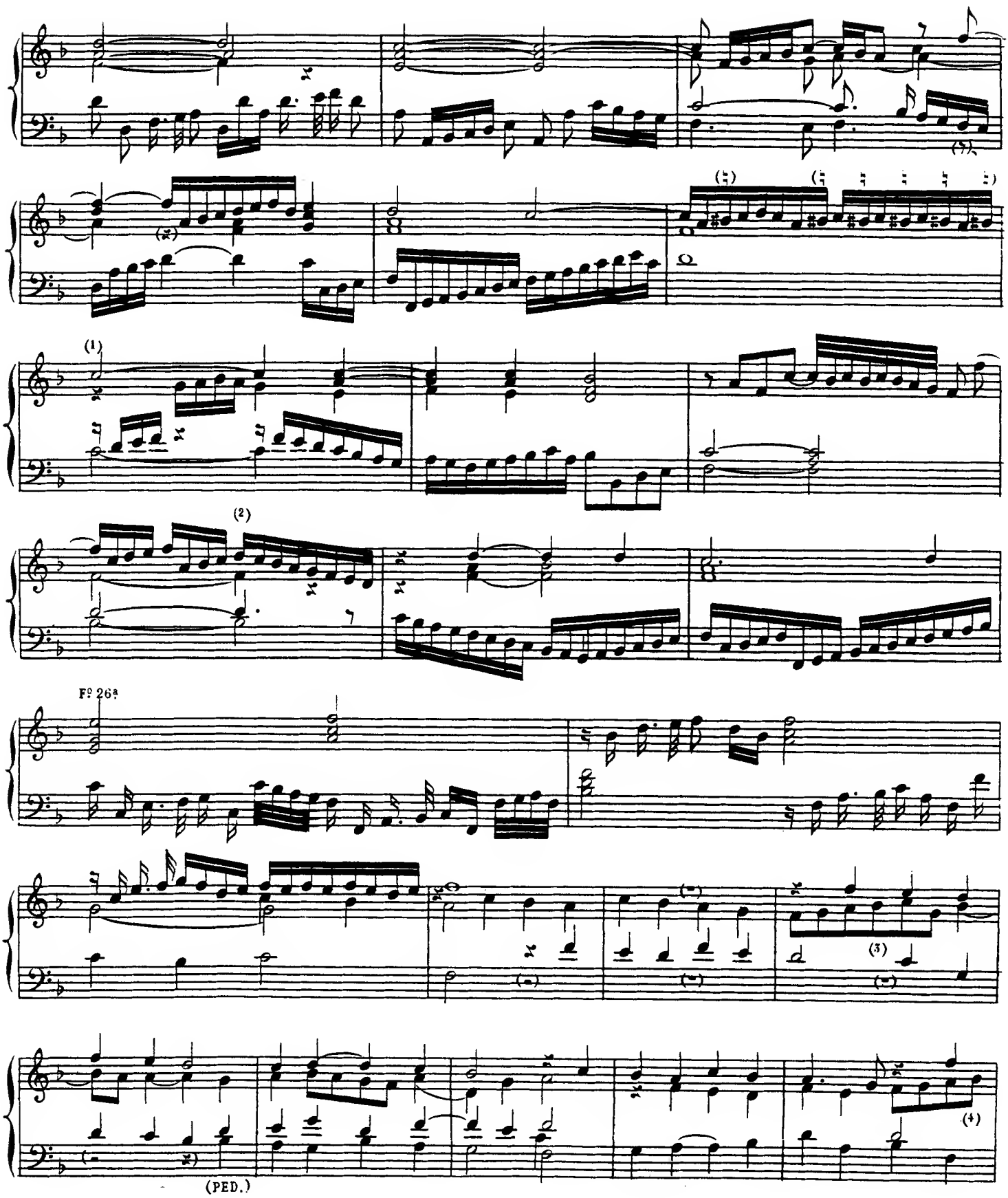






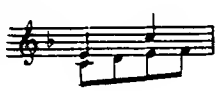
(1) Ms. MI naturel. (2) Ms. (3) Claudio Merulo, ouv. cité. Titre de cette pièce: *Quarto Tuono, Toccata ottaua, p. 33.*

(4) Ms. Le LA manque. (5) (6) Ms. 



(1) Corrigé d'après l'édº orig. (2) Ms.

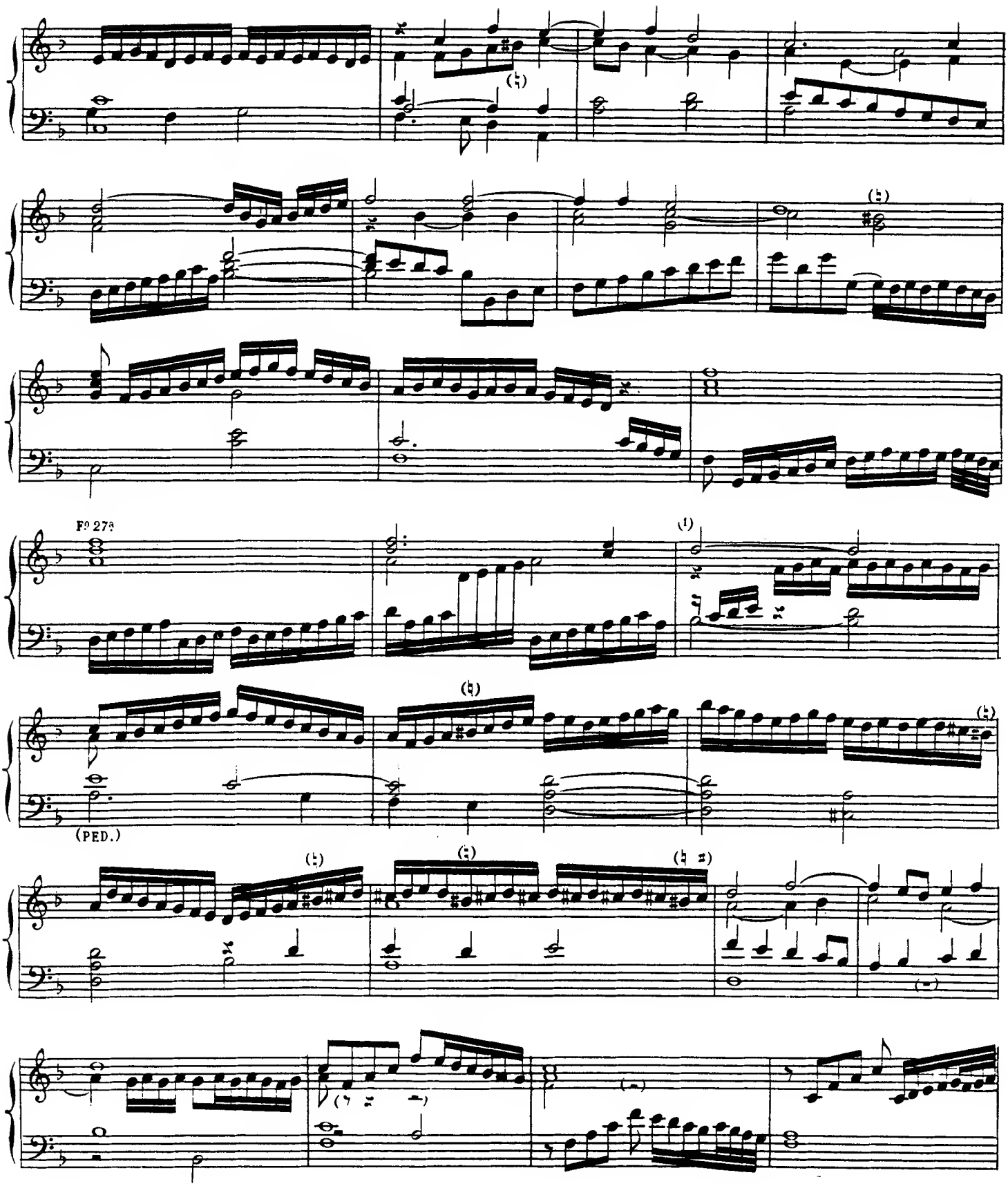
(3) Ms. SI ♮. (4) Ms. SI ♮.

(1) Ms. 

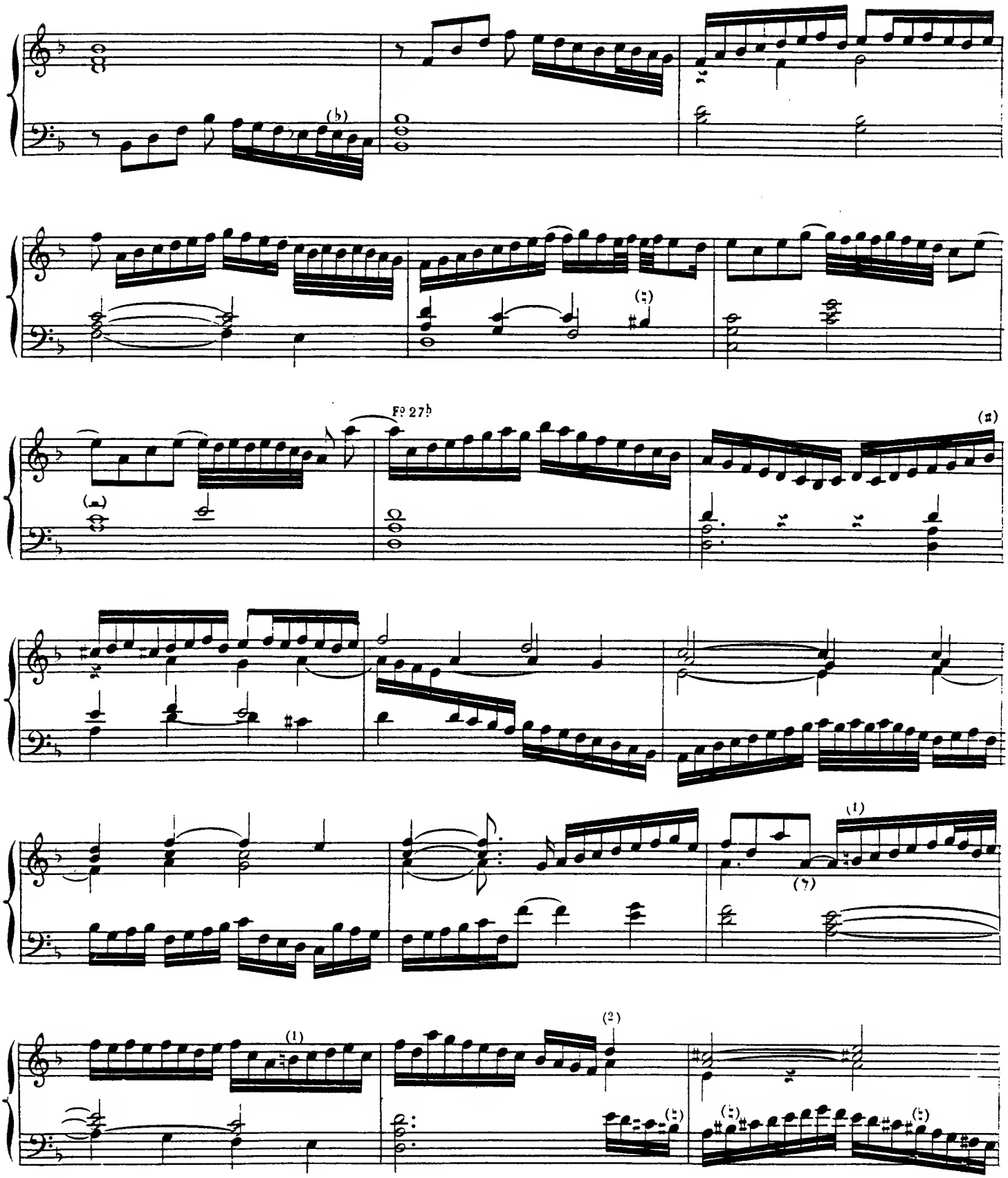
(2) Ms. Fa ♯.

(3) Ms. Fa ♯ et Si ♮.

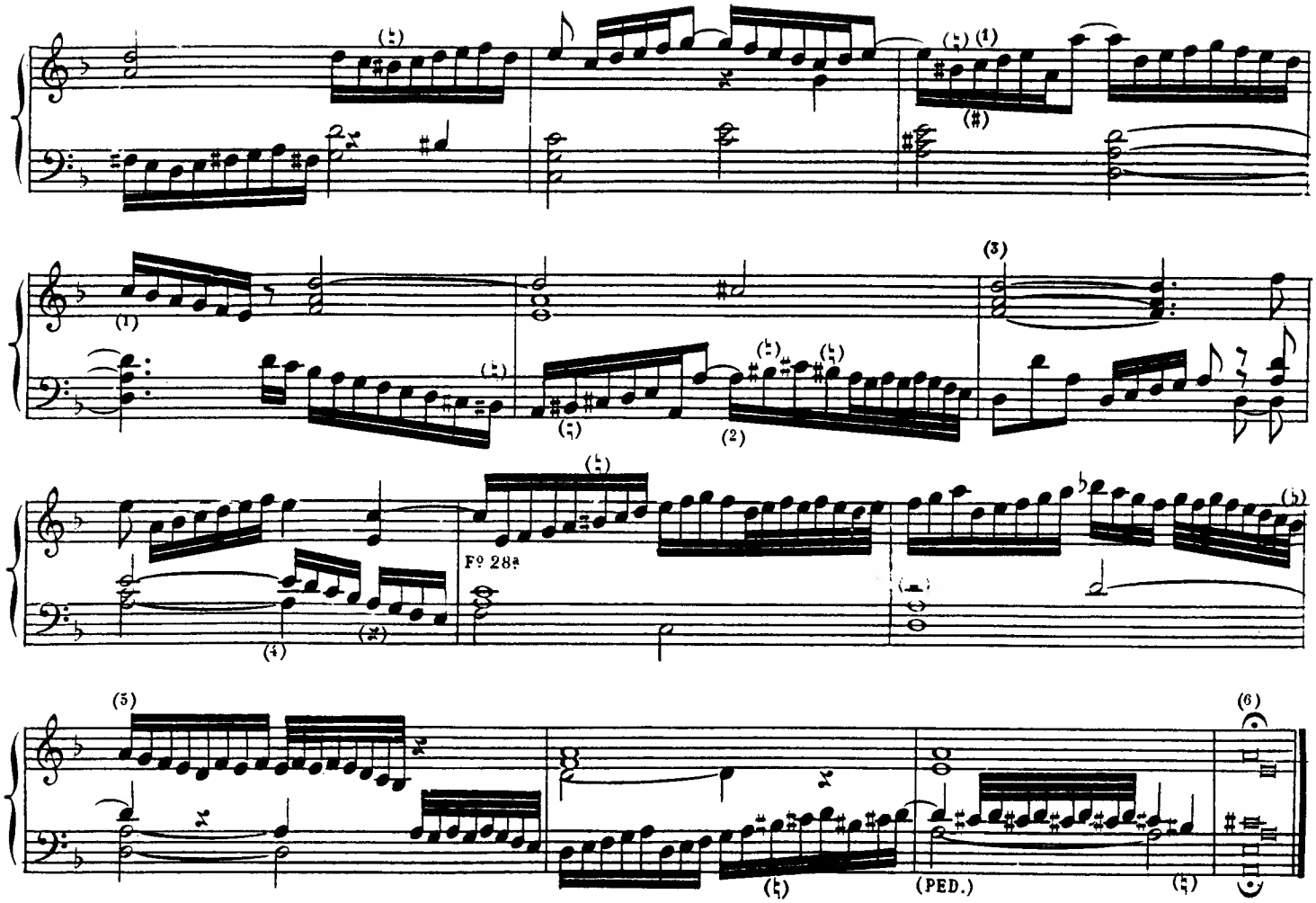
(4) Ms.



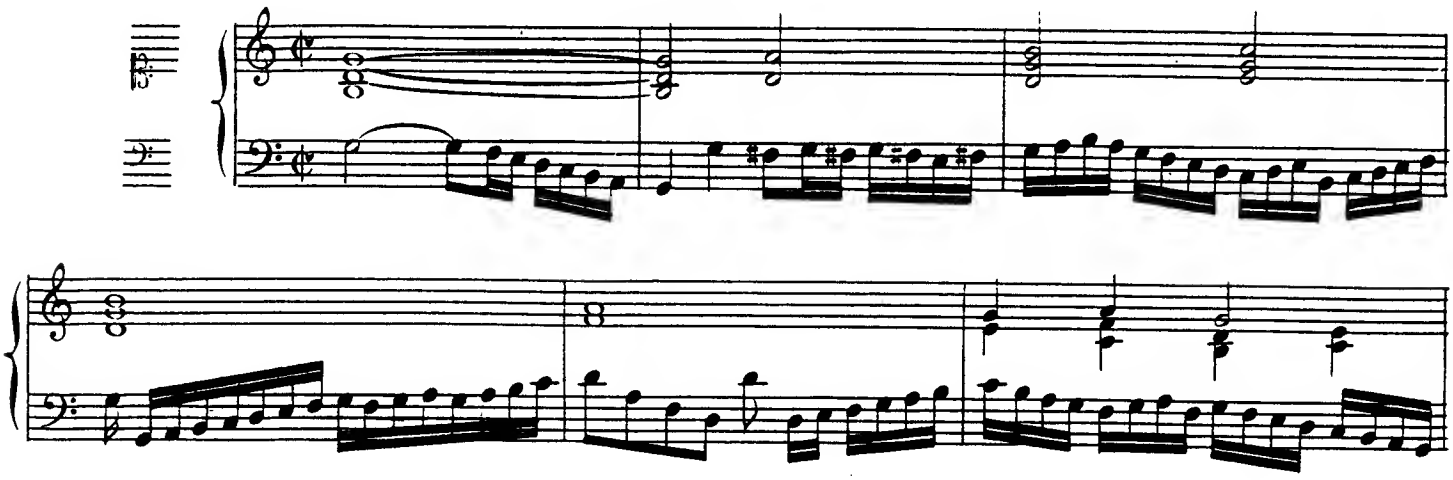
(1) Ms.



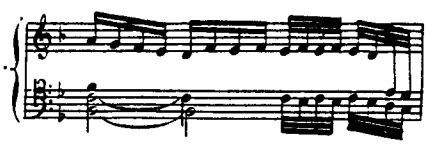
(1) Ms. Si ♭. (2) cet accord manque dans le Ms.

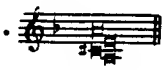


FANTASIE (7)

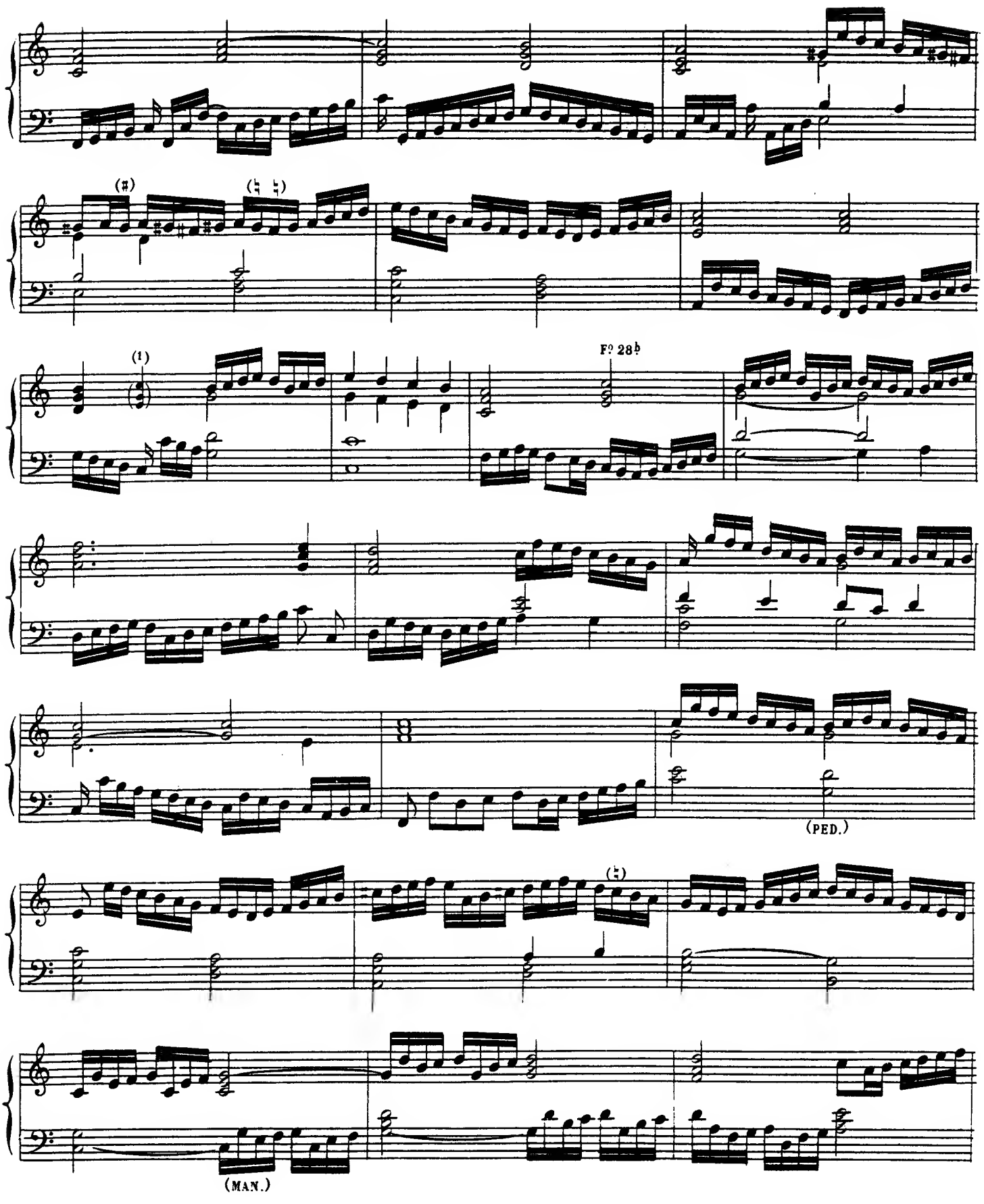


(1) Ms. DO ♯. (2) Ms. SI ♭ et DO naturel. (3) Ms. FA ♯. (4) Ms. Le LA noire manque.

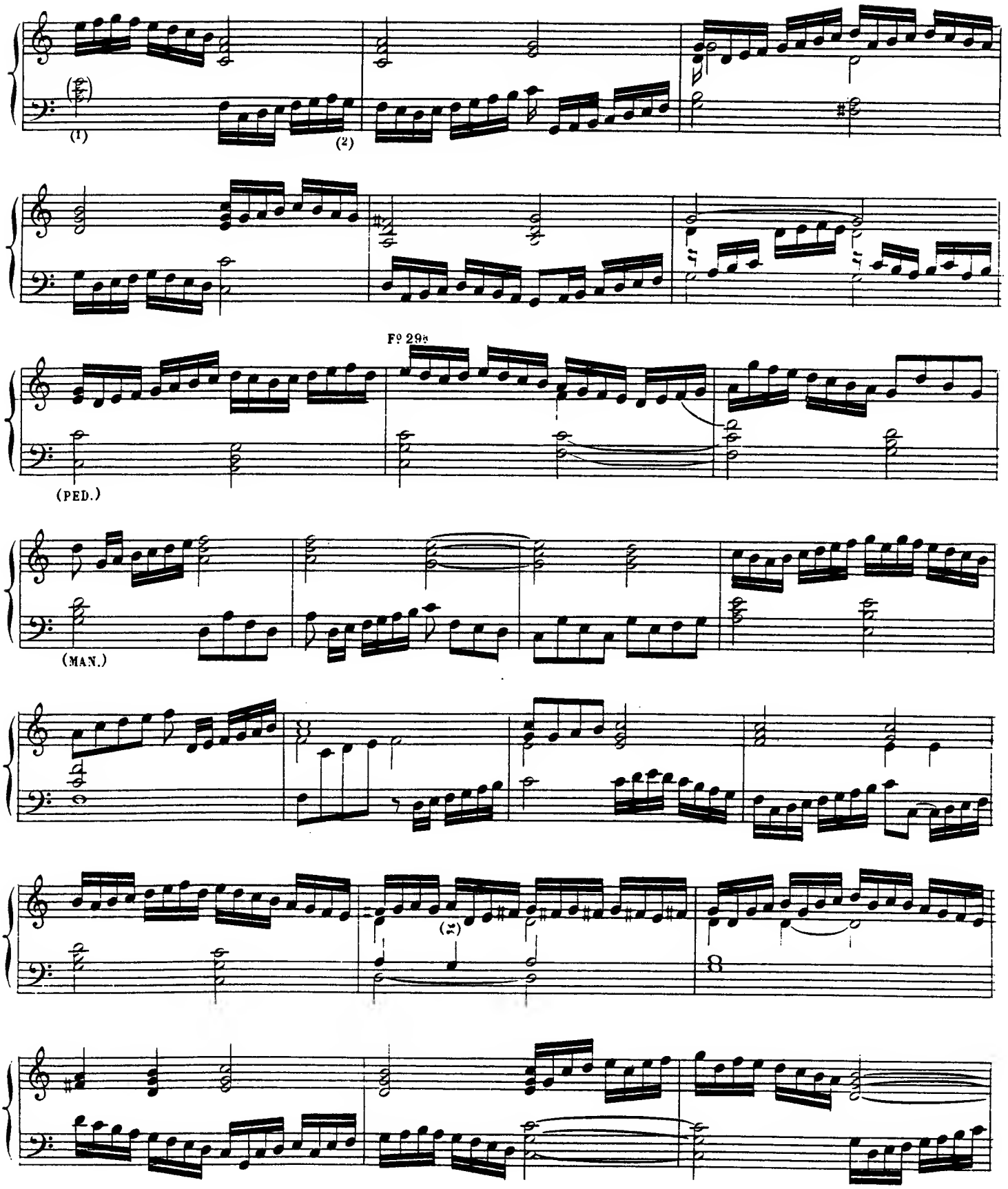
(5) Ms. 

(6) Ms. 

(7) Bourdon de 8, Dulciana de 4 P.

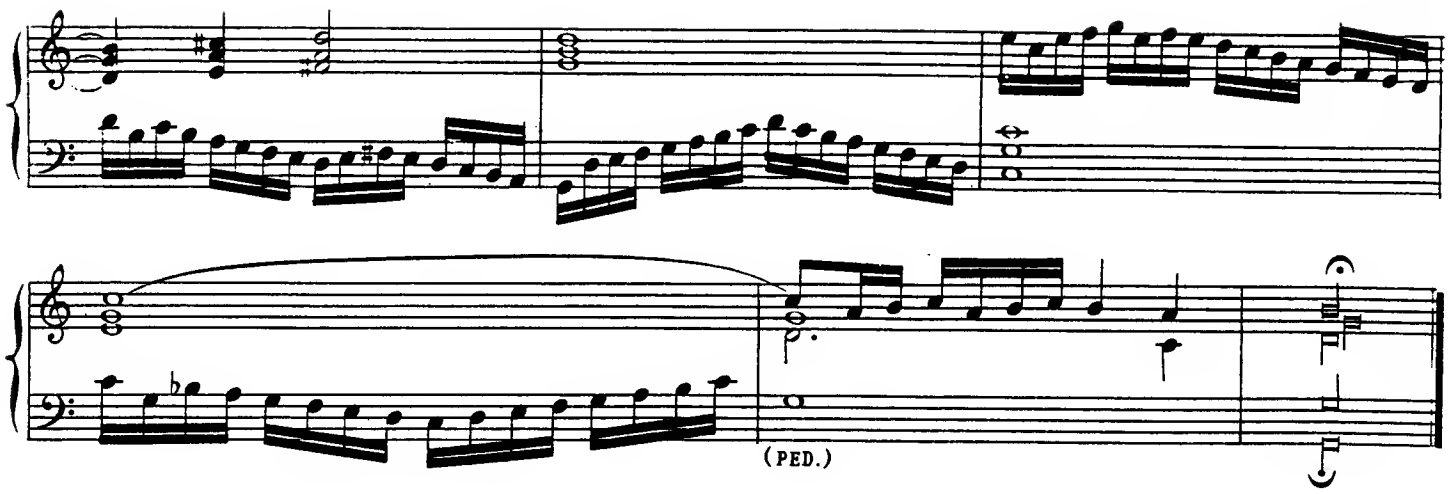


(1) Cet accord manque dans le manuscrit.

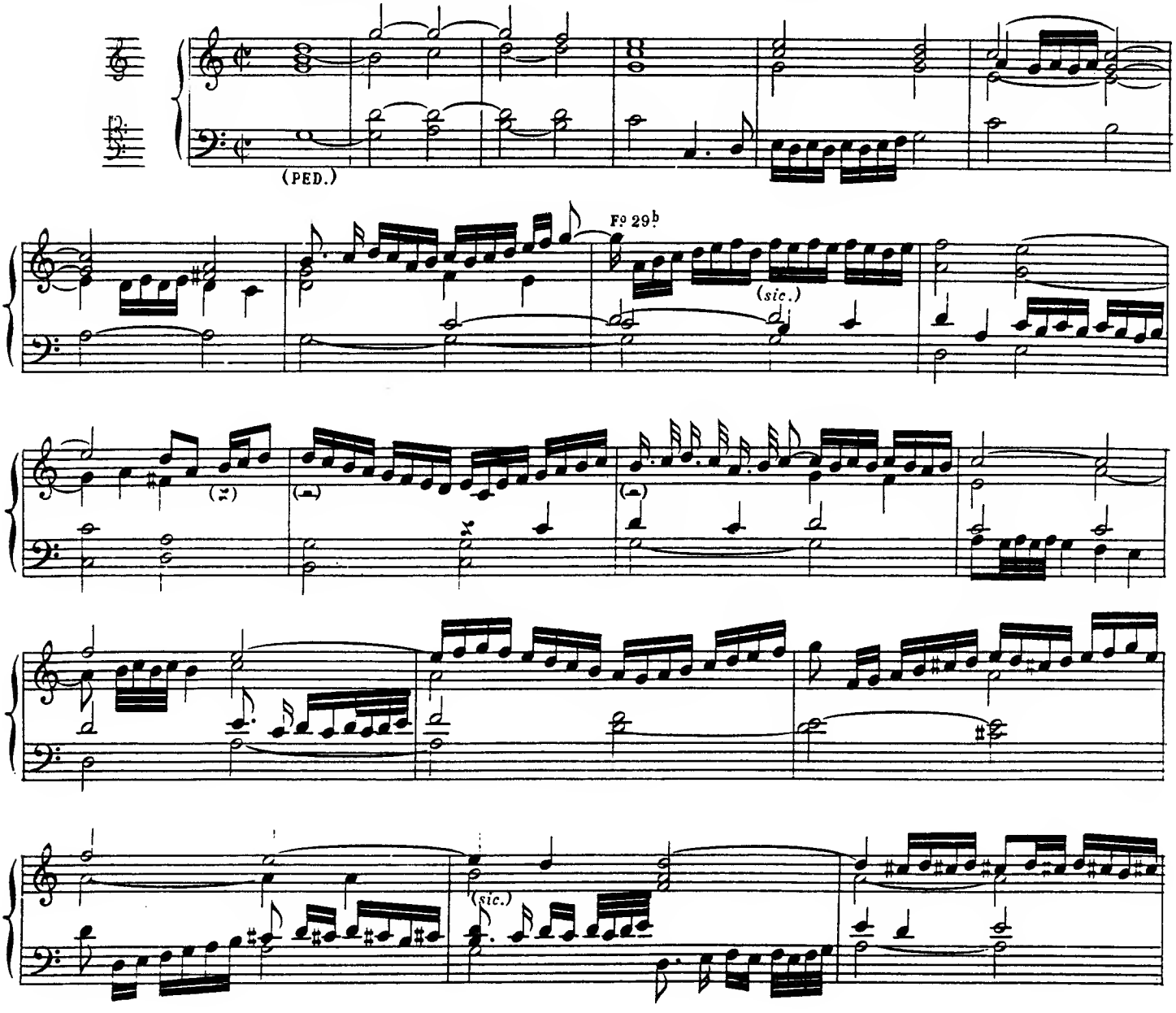


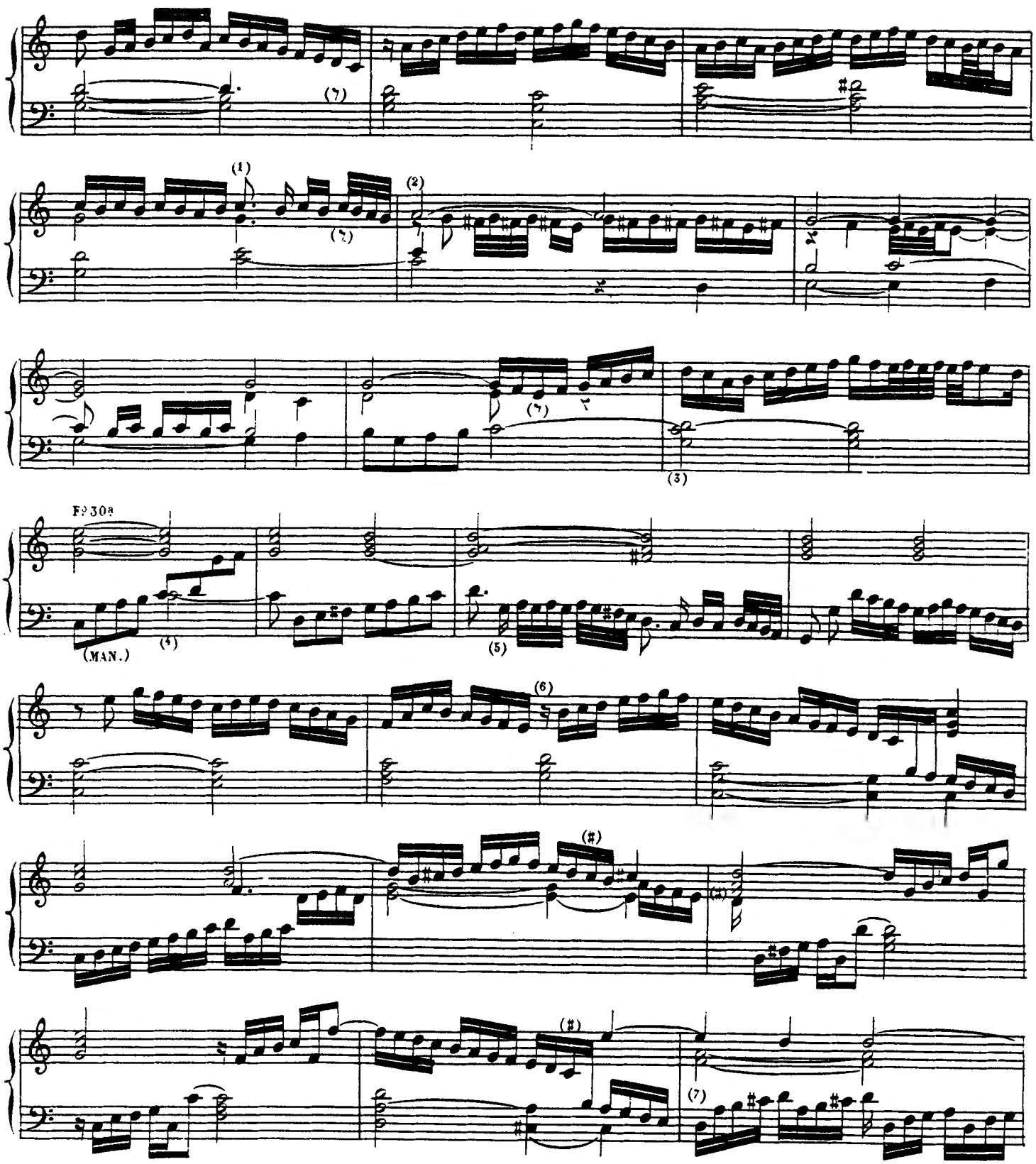
(1) Cet accord manque dans le manuscrit.

(2) Ms. FA au lieu de SOL.

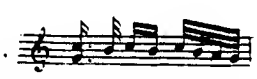


Fantasie de Claudio Merulo





(1) Ms.



(2)

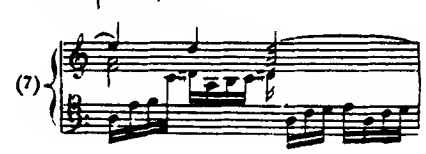
(3)

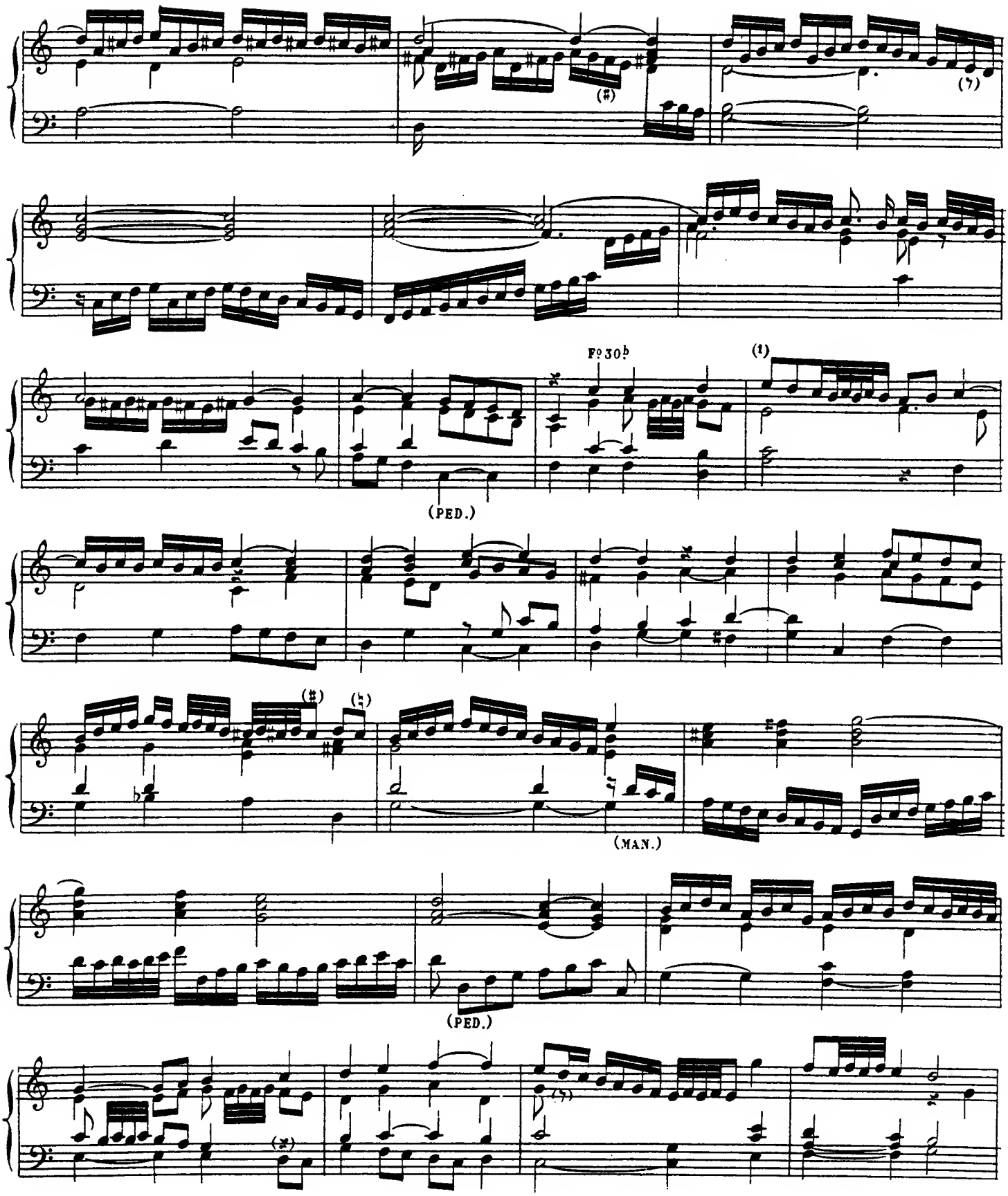
(4) Ms.

(5) Ms. Doubles croches.

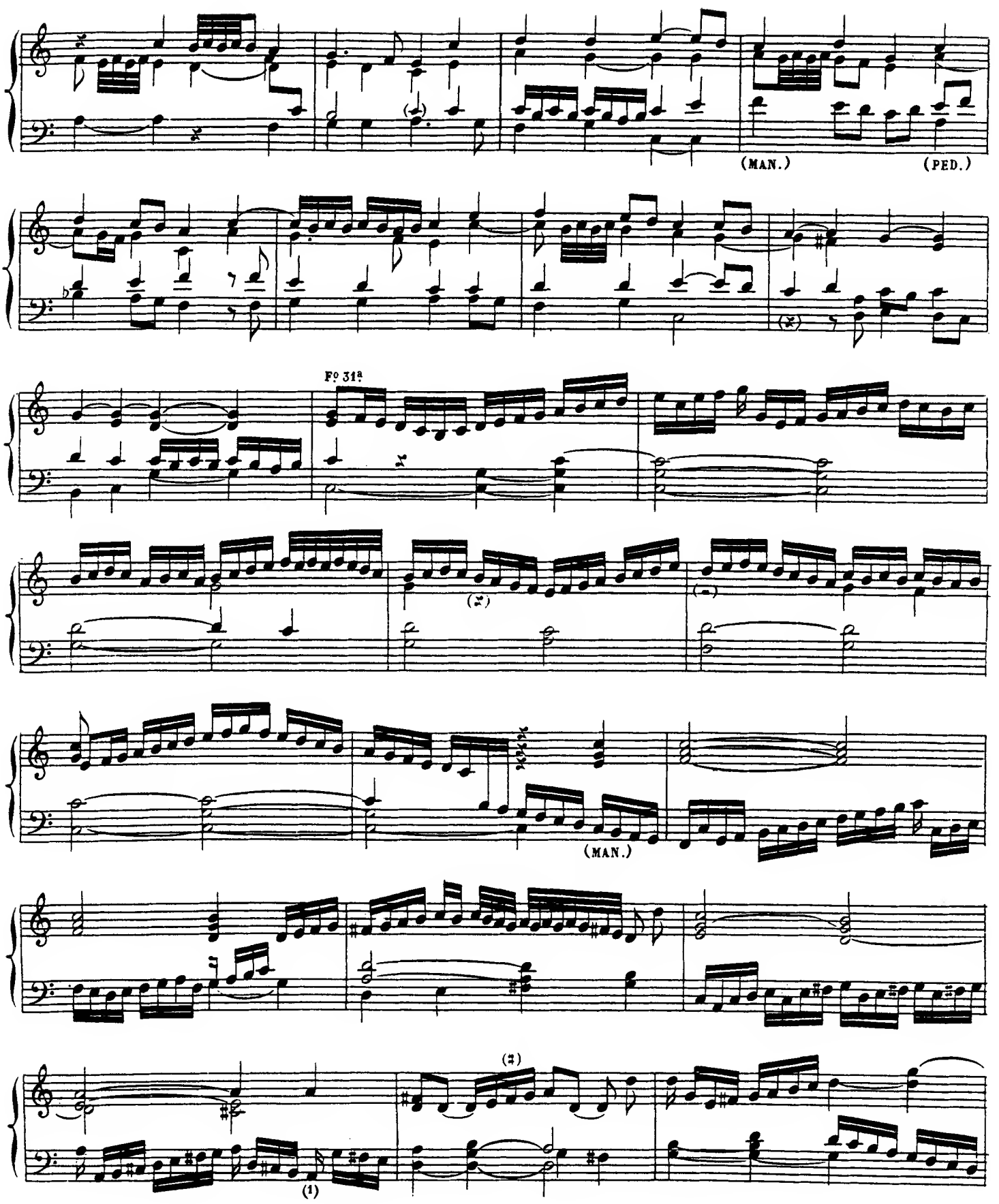
(6) Ms. Demi soupir.

(7)

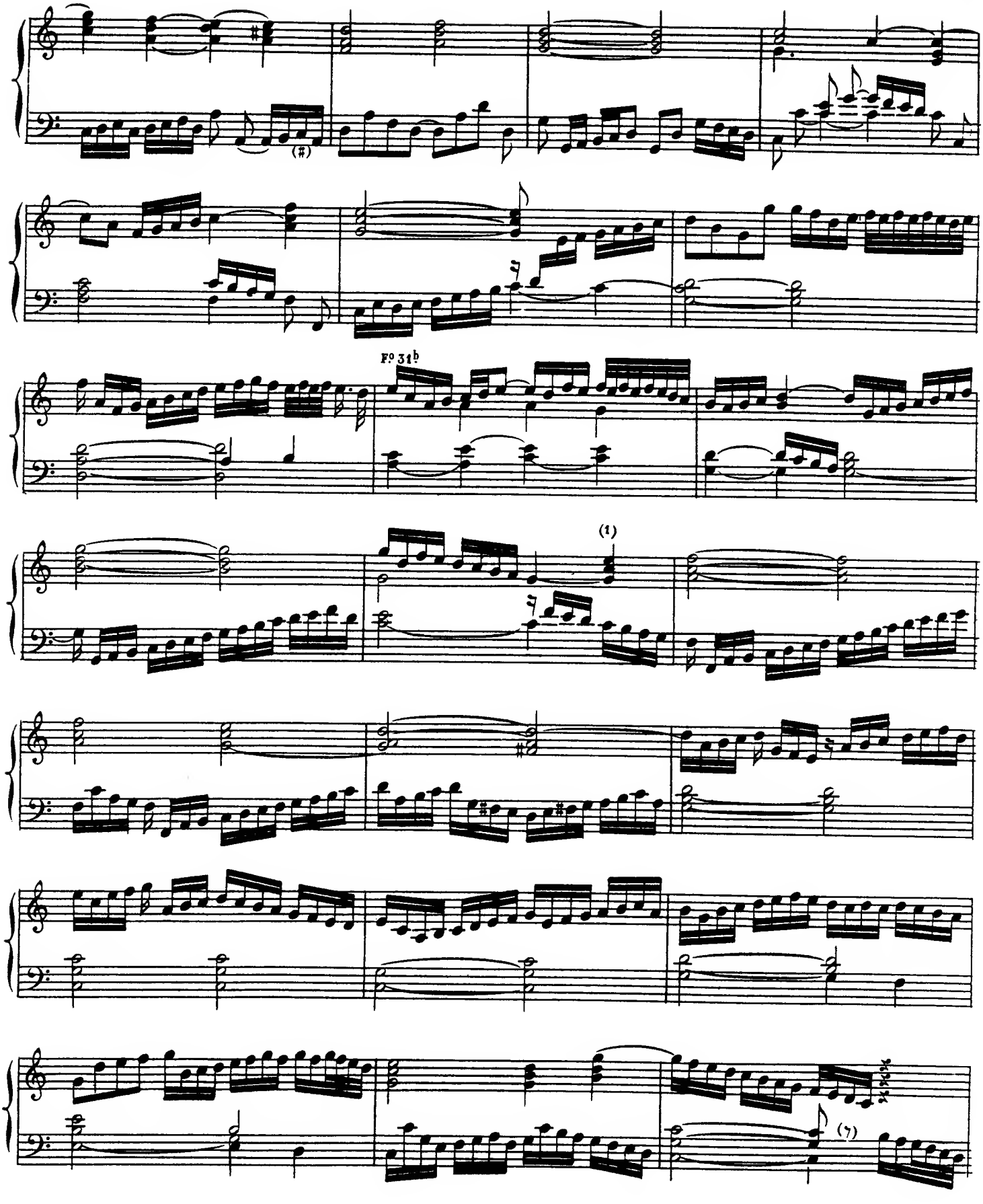




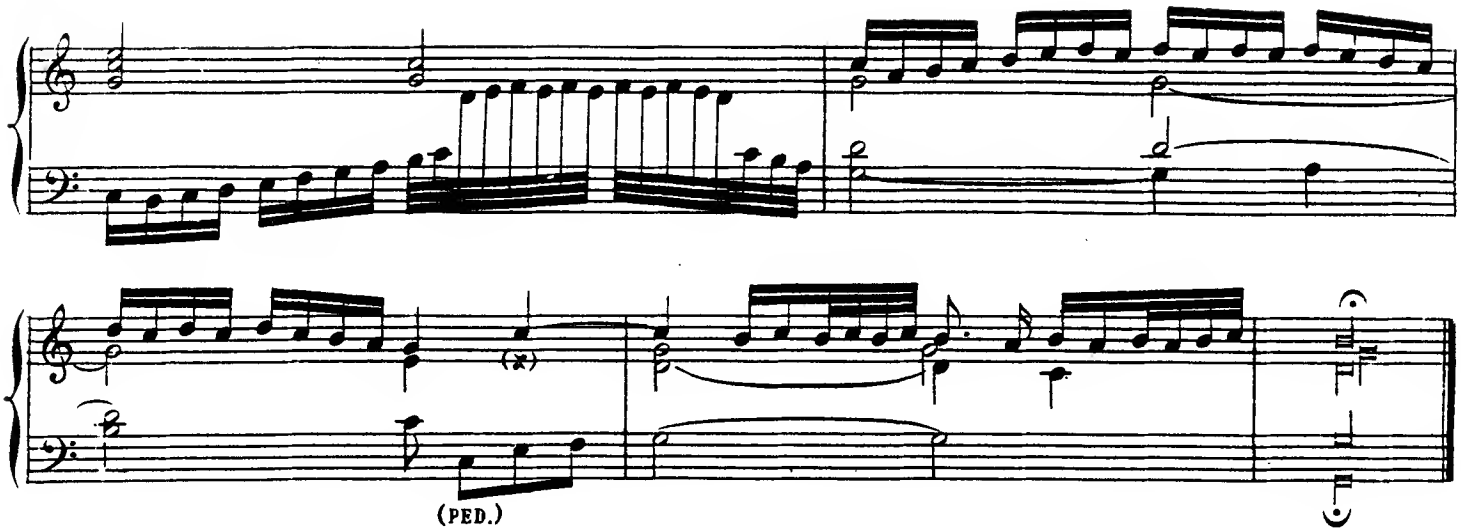
(1) Ms.



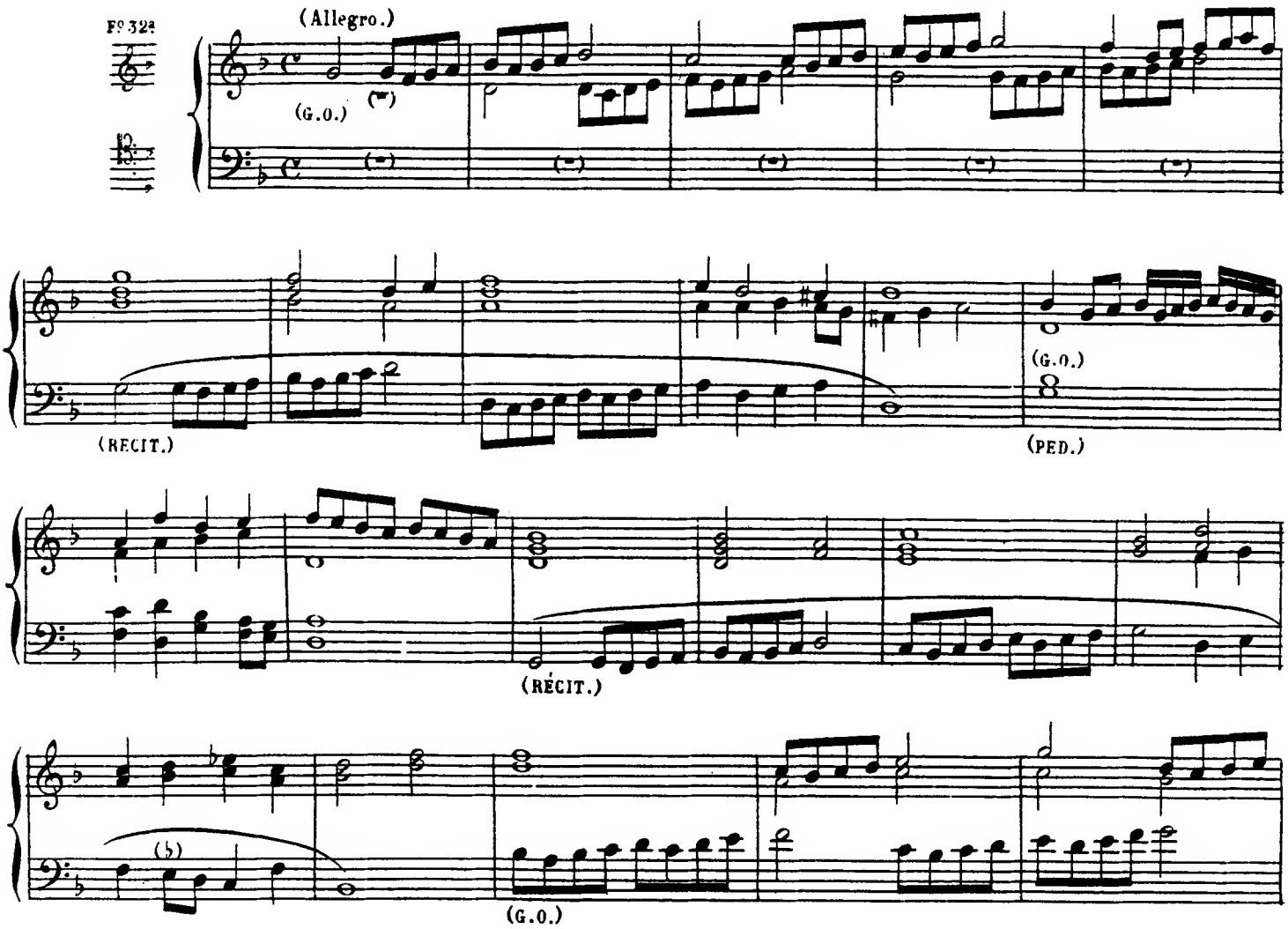
(1) Ms. SOL au lieu de LA.



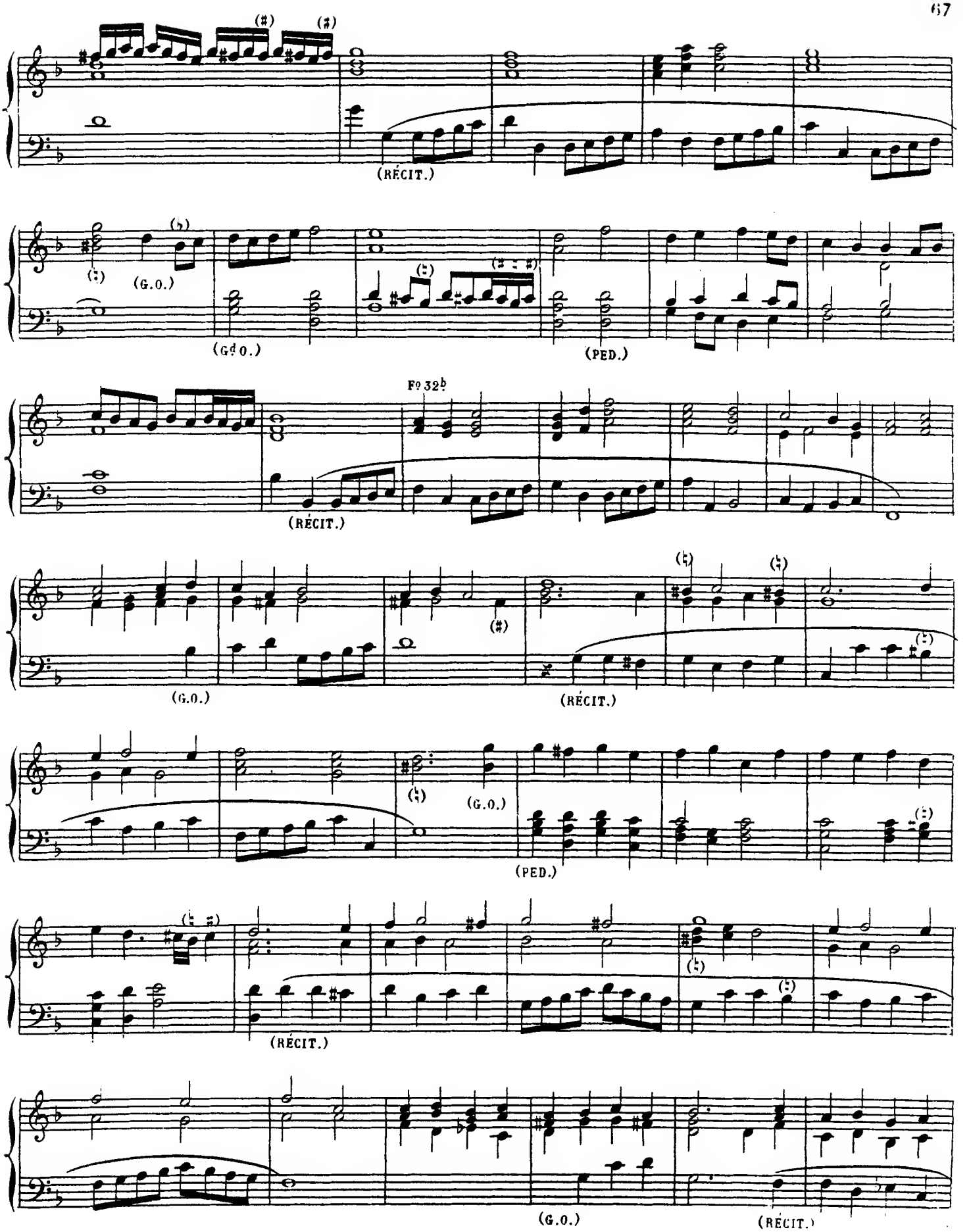
(1) Ms.

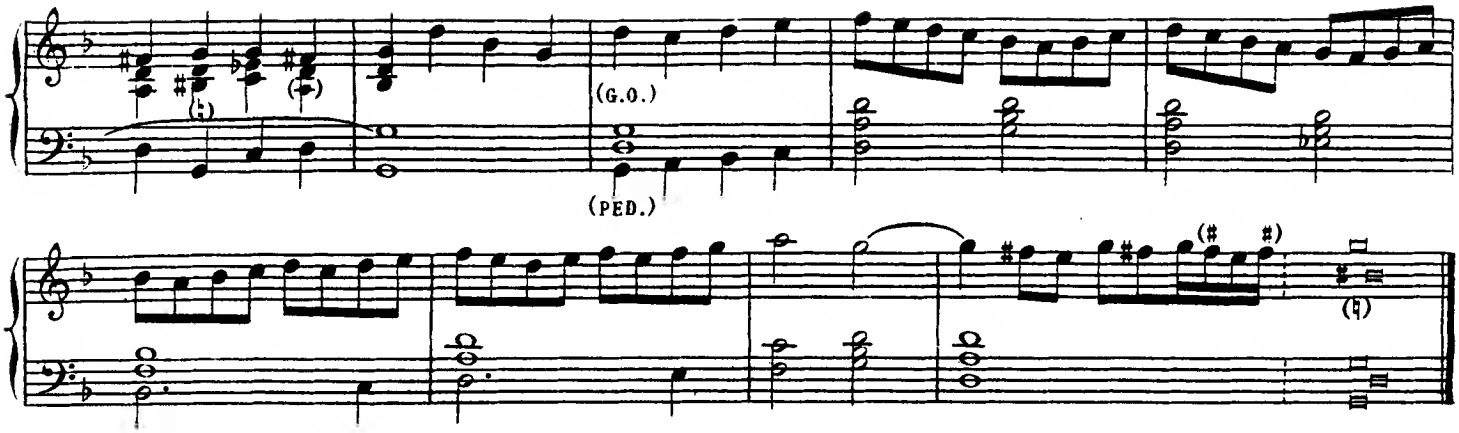


ECHO POUR TROMPETTE[1]

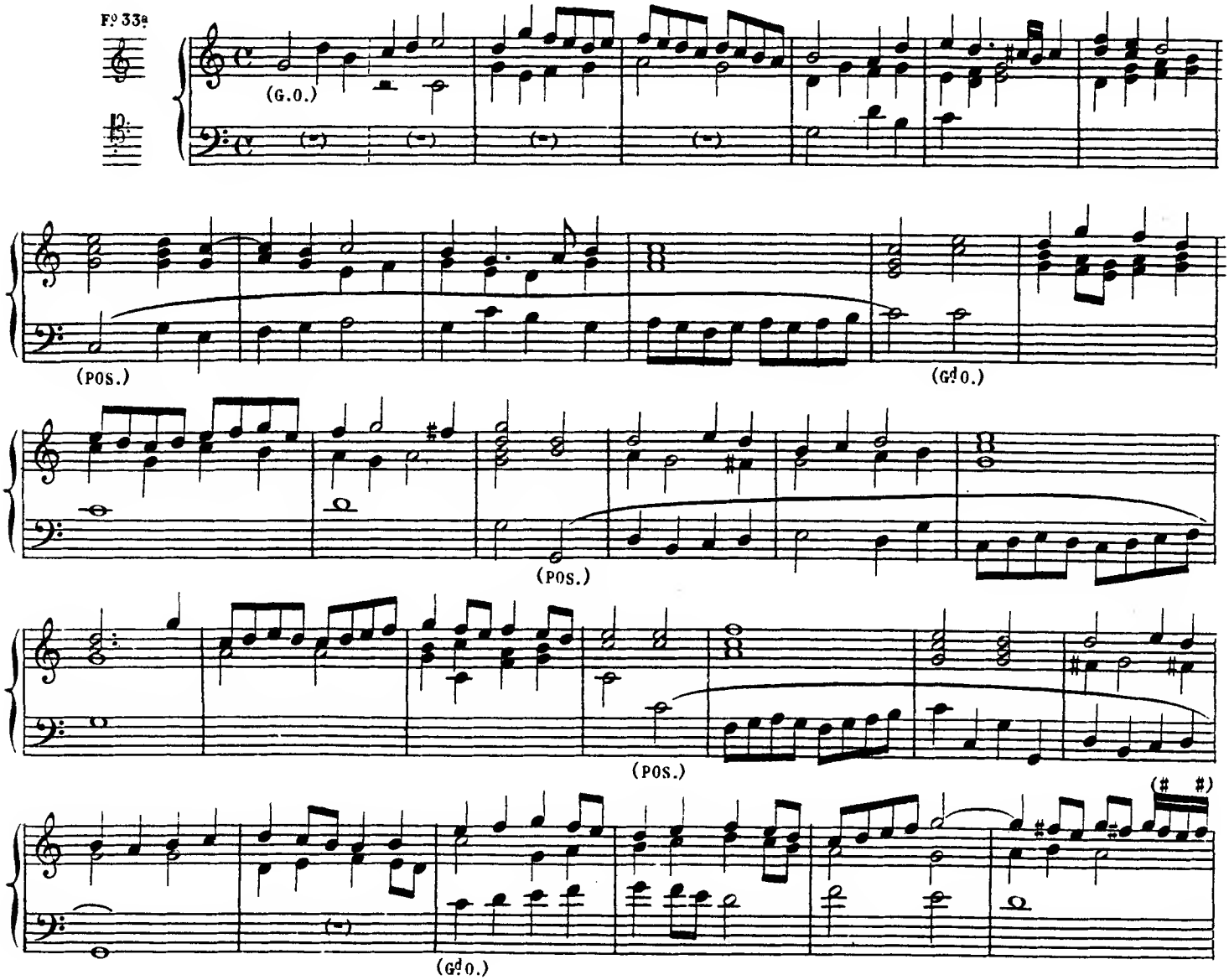


(1) RÉCIT : Trompette et Bourdon de 8.
Gd ORGUE : Bourdon et Montre 8, Prestant.
PÉDALE : Soubasse 16, Flûte 8.

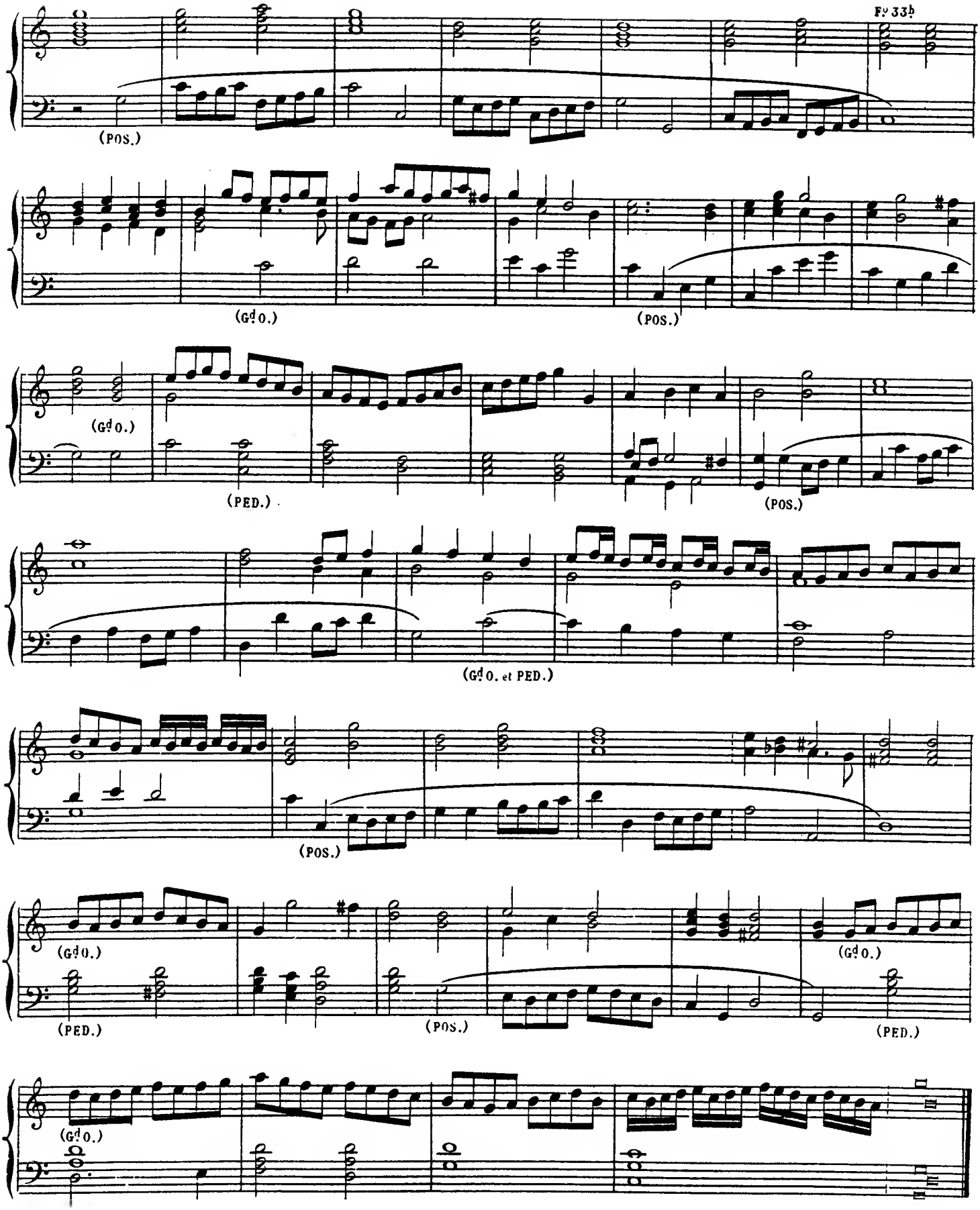

(RÉCIT.)
(G.O.)
(G.O.)
(PED.)
Fº 32b
(RÉCIT.)
(G.O.)
(RÉCIT.)
(G.O.)
(PED.)
(RÉCIT.)
(G.O.)
(RÉCIT.)



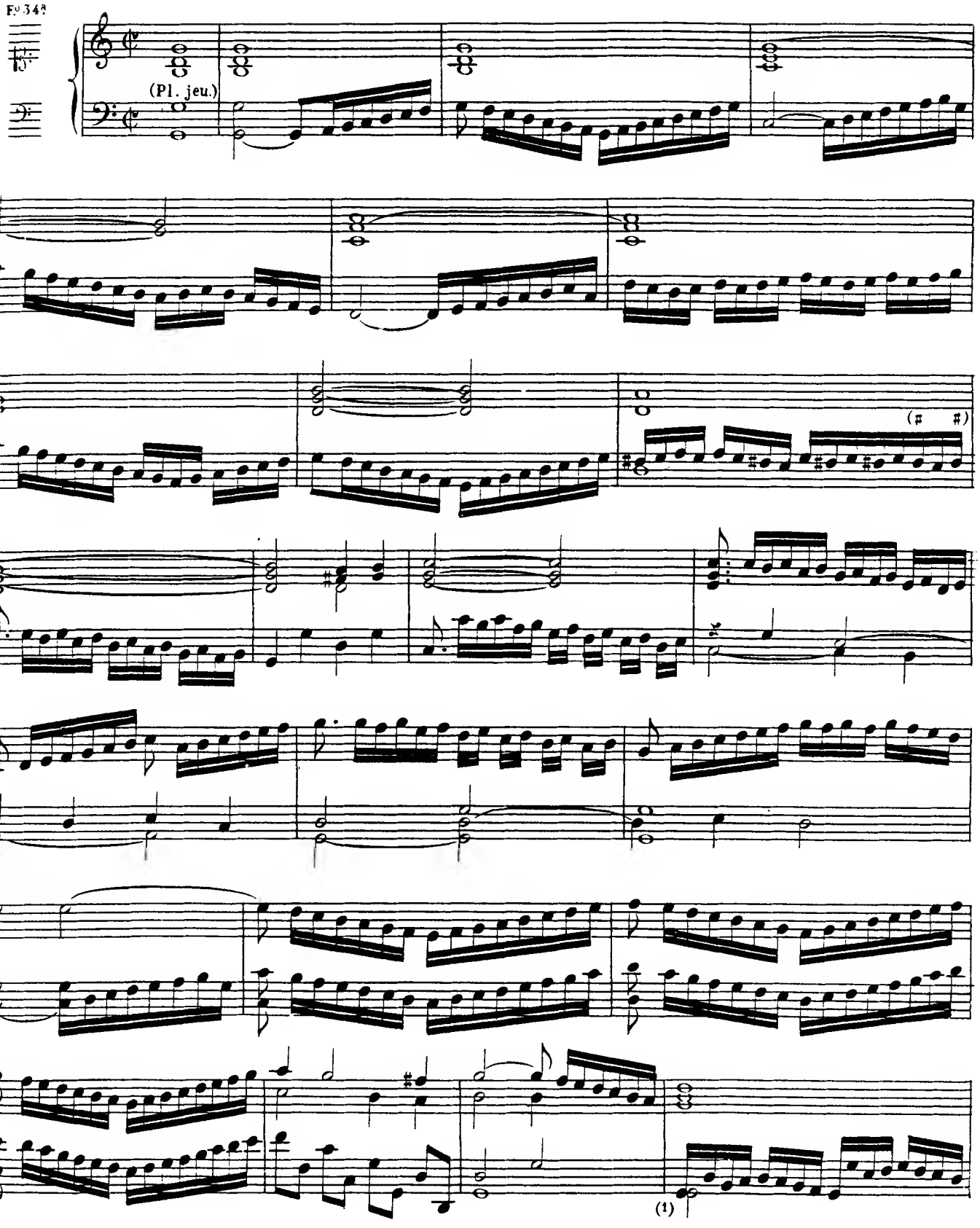
Echo (1)



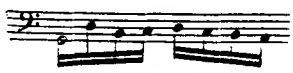
(1) **Positif**: Cromorne, Bourdon de 8, Fl. douce de 4 P.
Gd Orgue: Bourdon et Fl. harm. de 8.
Pédale: Jeux doux de 16 et 8.

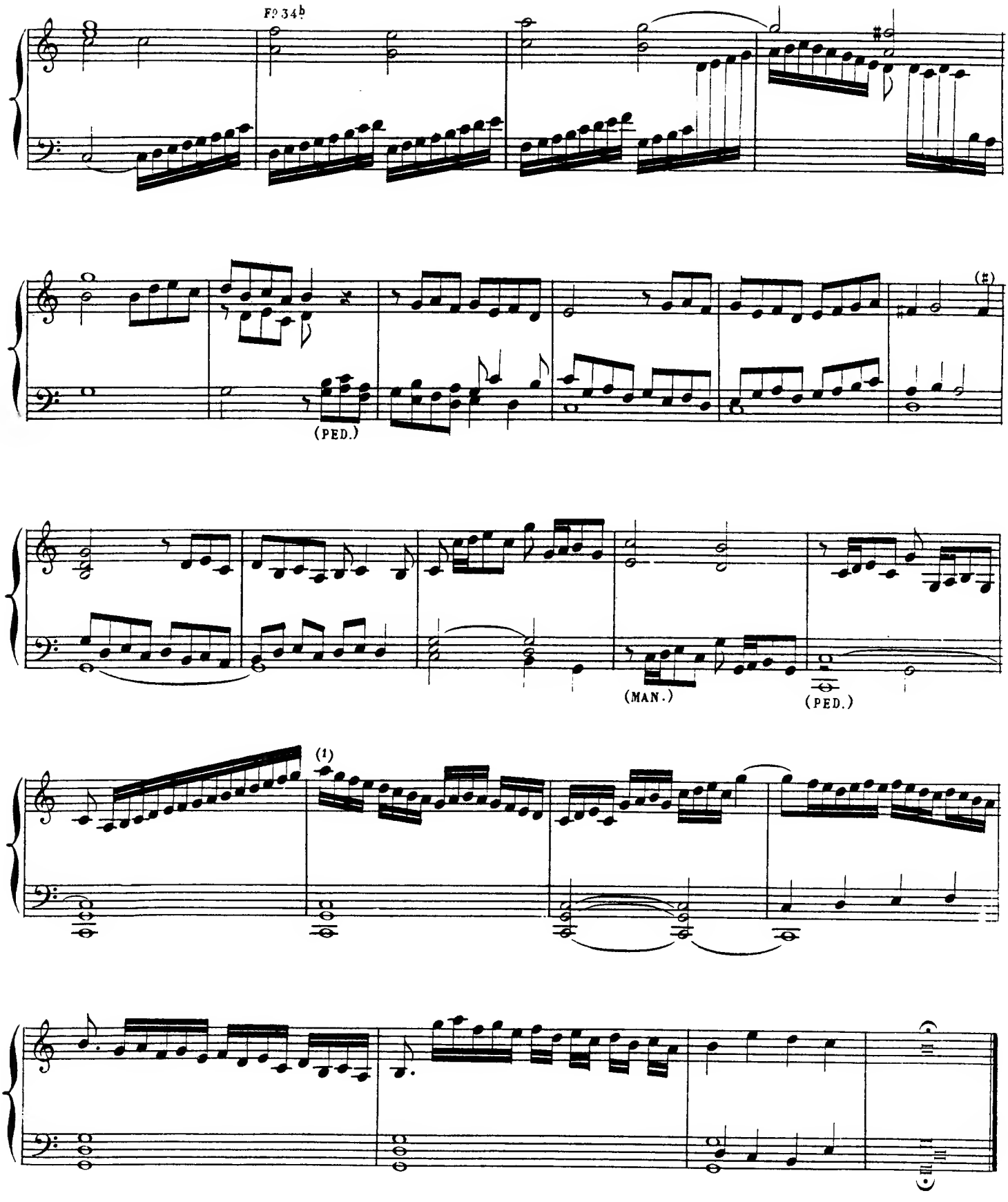

Fg 33b
(POS.)
(Gd O.)
(POS.)
(Gd O.)
(PED.)
(POS.)
(Gd O. et PED.)
(POS.)
(Gd O.)
(PED.)
(POS.)
(Gd O.)
(PED.)
(Gd O.)

Fantasie



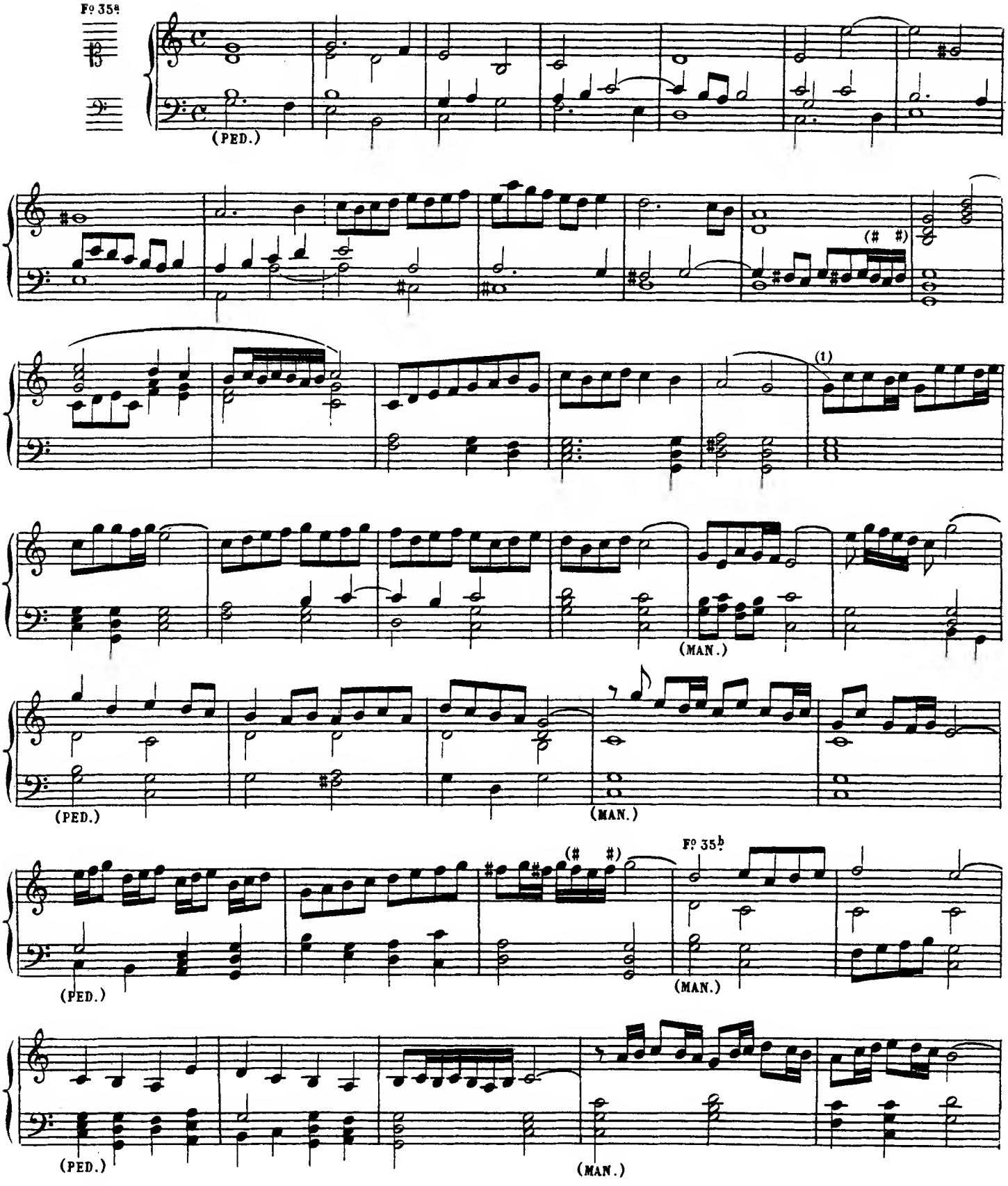
(1) Ms.



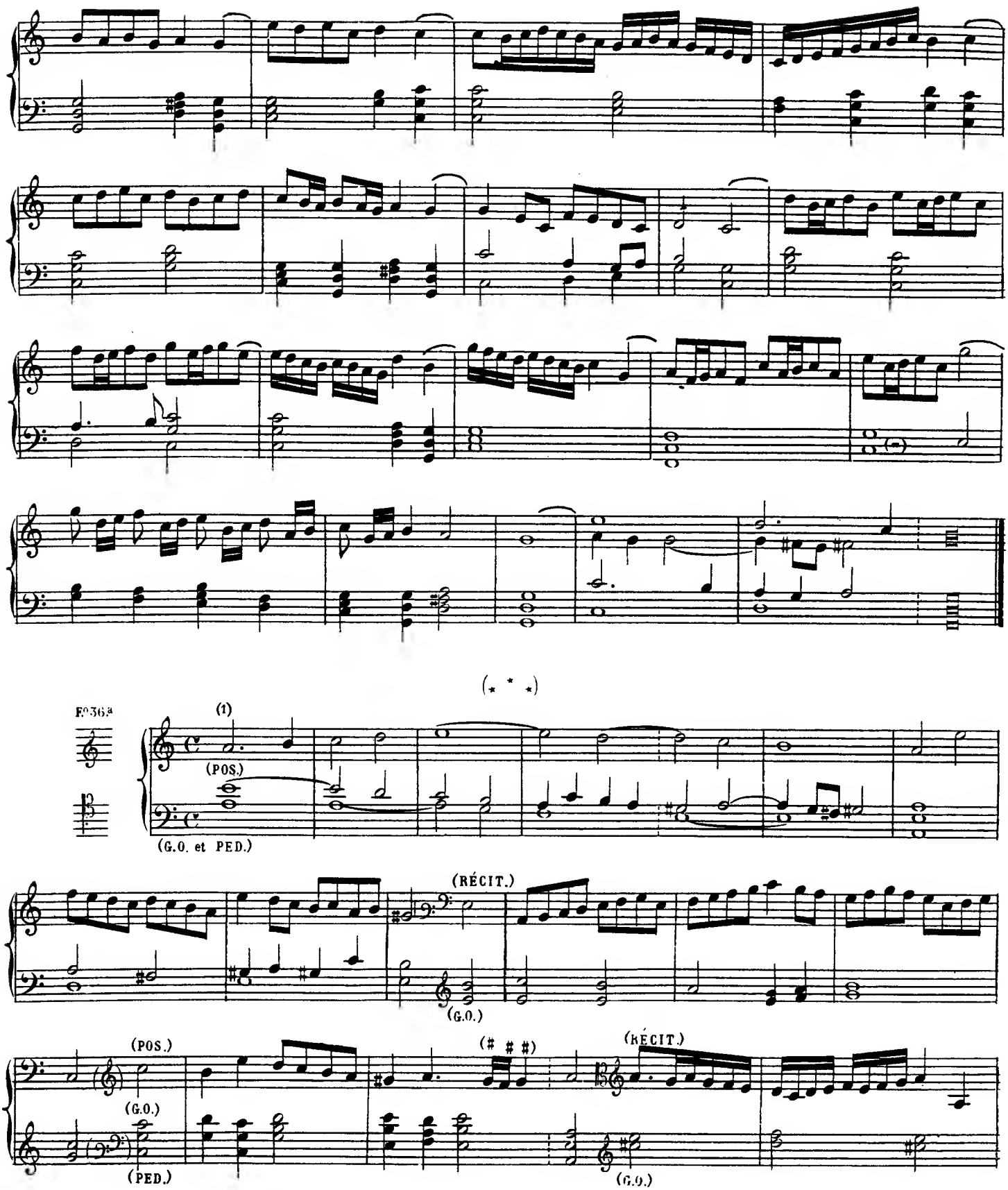


(1) Ms.

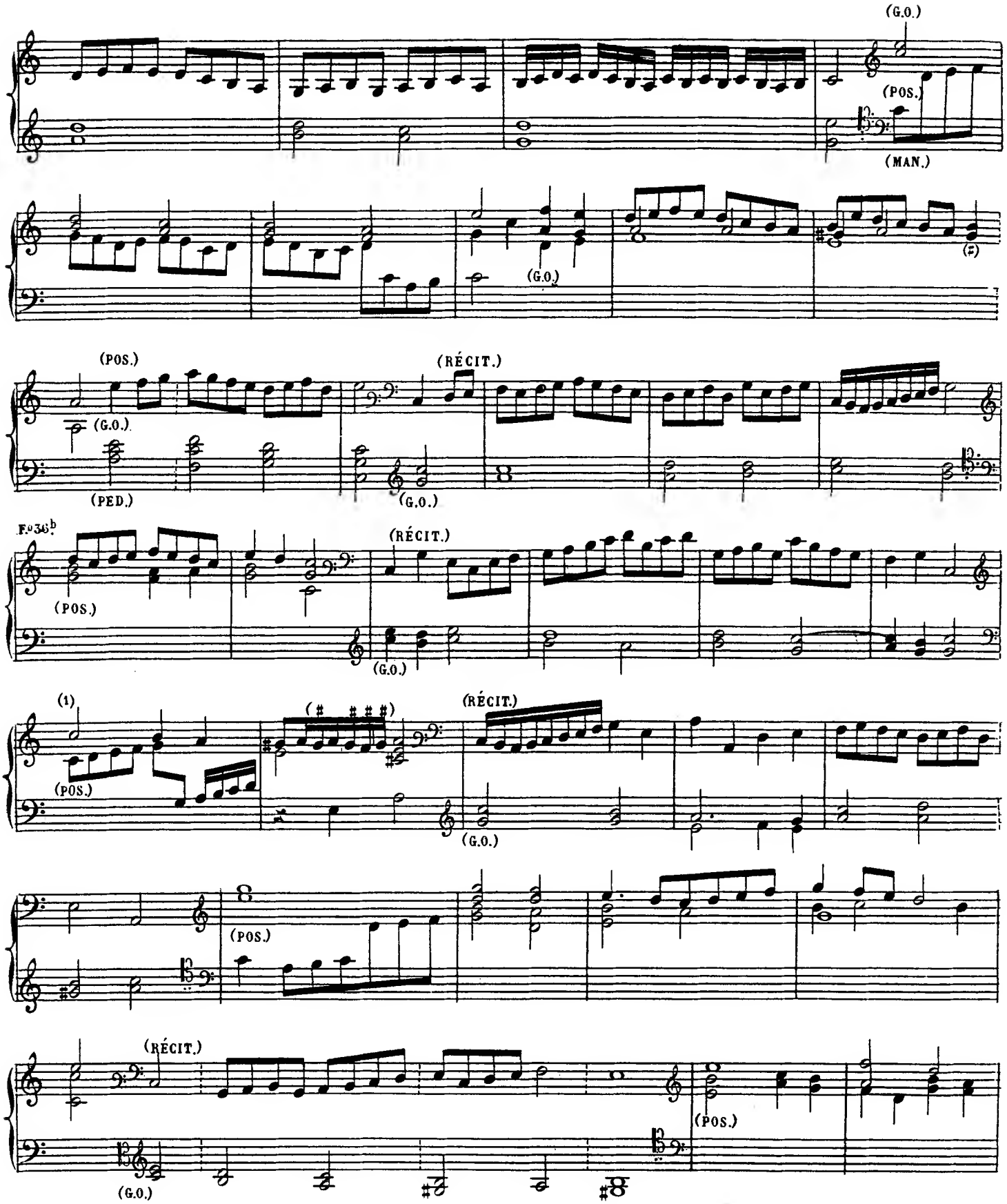
(* * *)



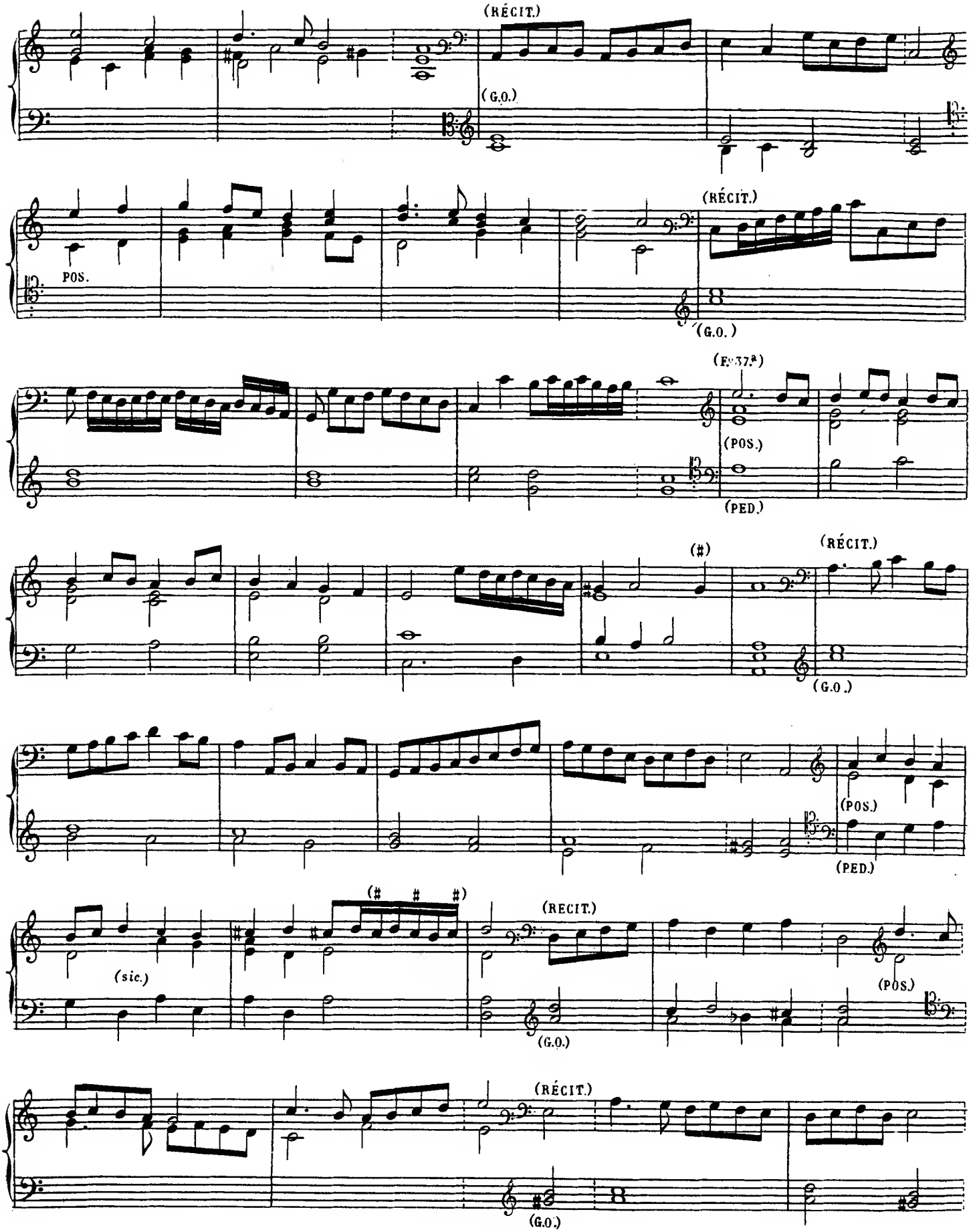
(1) Ce signe ⁀ paraît indiquer soit un changement de clavier, soit une répétition de chaque phrase en écho. ALEX. G.

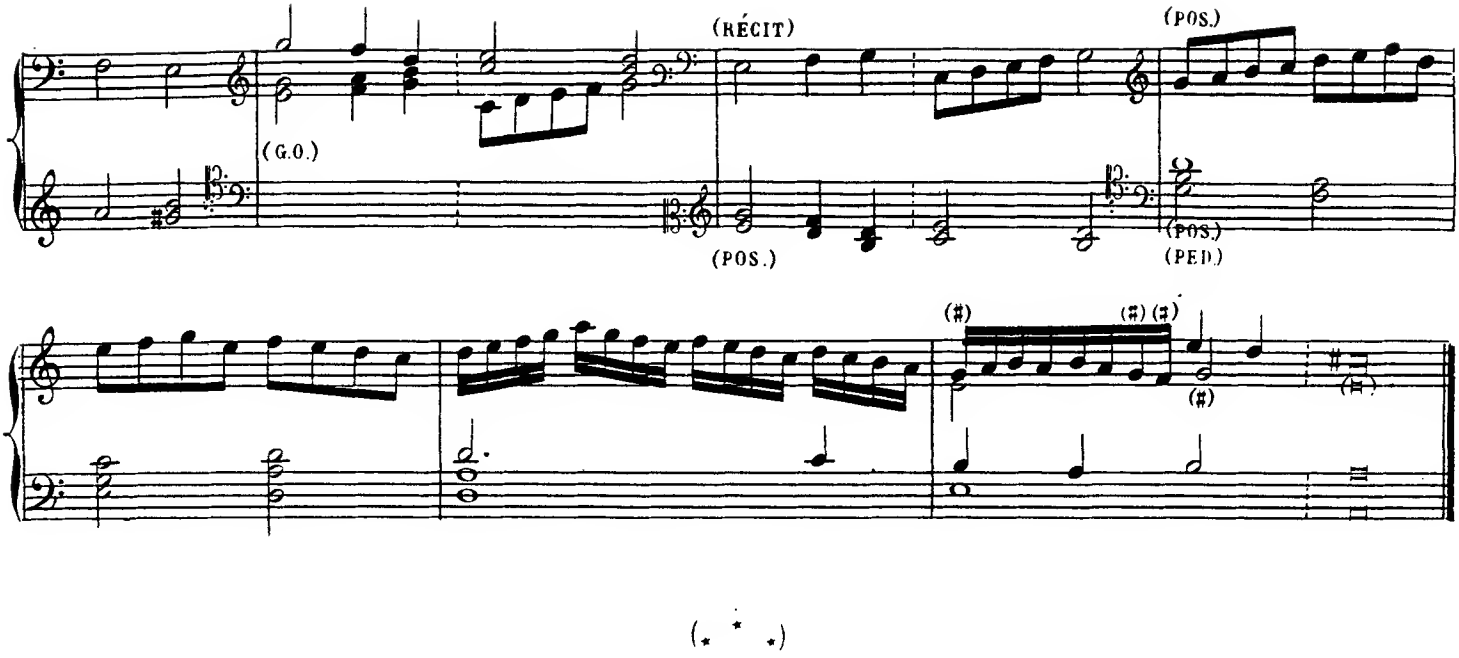


(1) RÉCIT: Basson et Bourdon de 8.
POSITIF: Cor de Nuit 8, Fl. douce 4, Nasard 2 P. 2/3
Gd ORGUE: Flûte de 8.
PÉDALE: Bourdons de 16 et de 8 P.

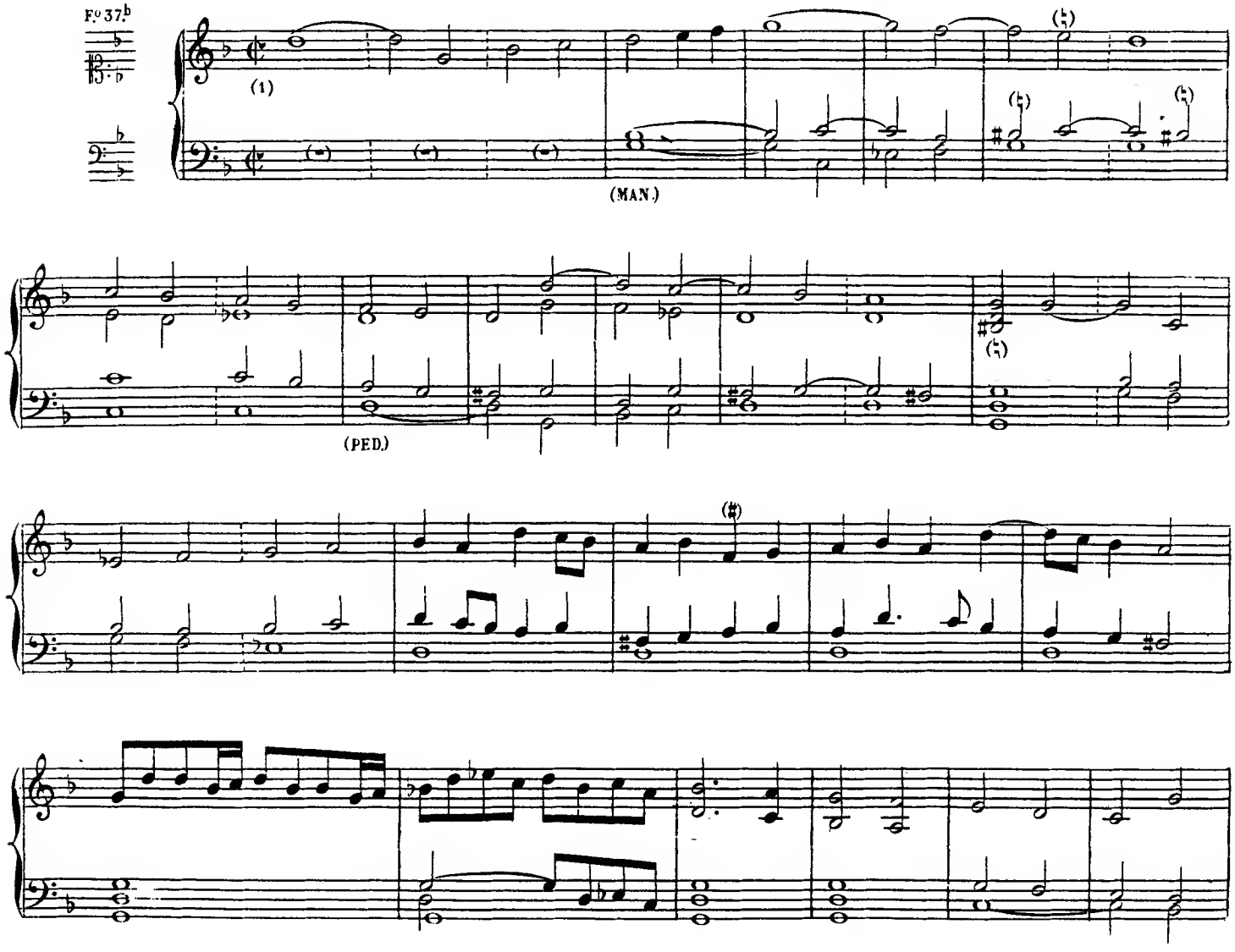

(G.O.)
(POS.)
(MAN.)
(G.O.)
(POS.)
(RÉCIT.)
(G.O.)
(PED.)
(G.O.)
F°36b
(RÉCIT.)
(POS.)
(G.O.)
(1)
(RÉCIT.)
(POS.)
(G.O.)
(POS.)
(RÉCIT.)
(G.O.)
(POS.)

(1) Ms.

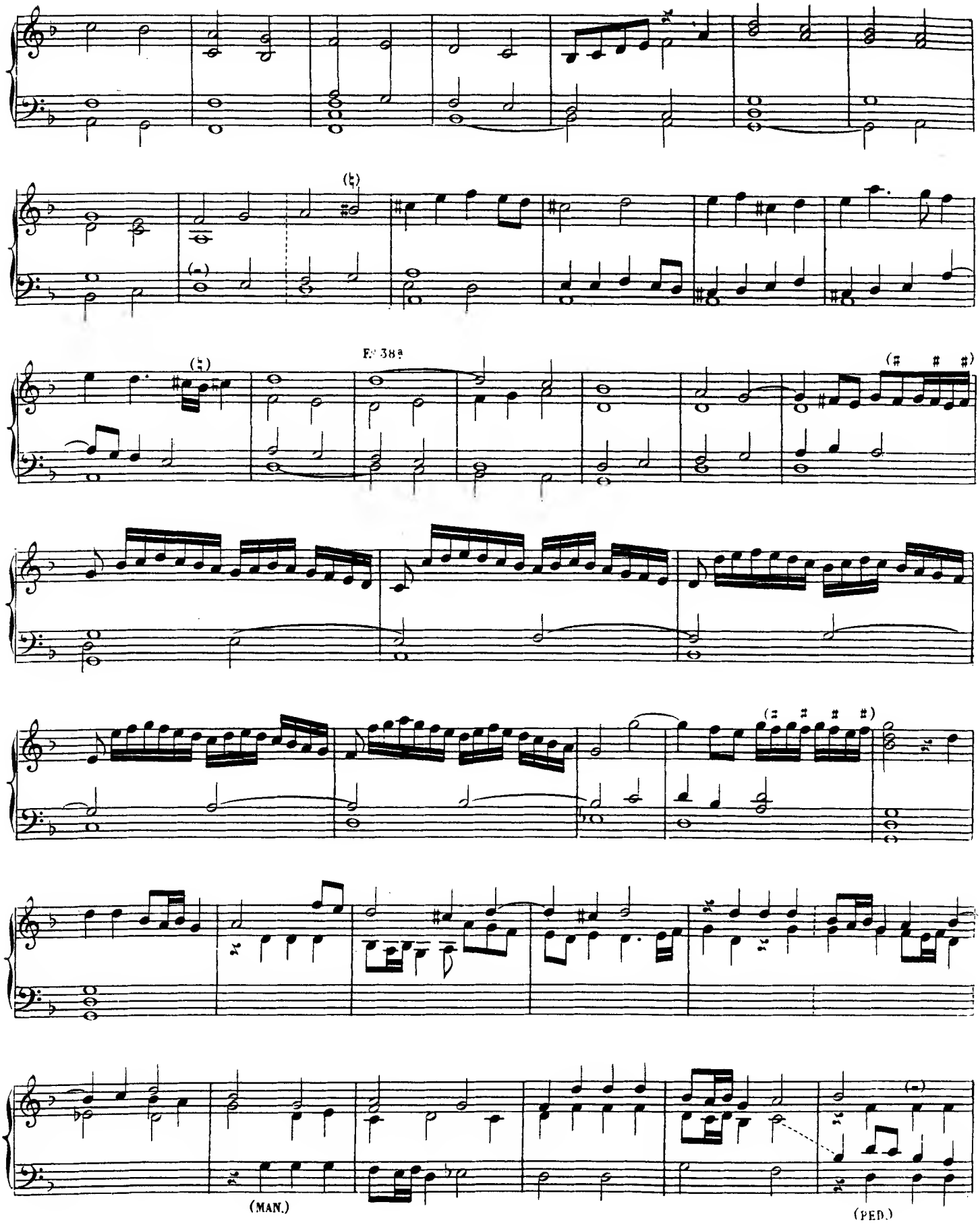

(RÉCIT.)
(G.O.)
POS.
(RÉCIT.)
(G.O.)
(E. 37.ª)
(POS.)
(PED.)
(#)
(RÉCIT.)
(G.O.)
(POS.)
(PED.)
(# # #)
(sic.)
(RECIT.)
(G.O.)
(POS.)
(RÉCIT.)
(G.O.)

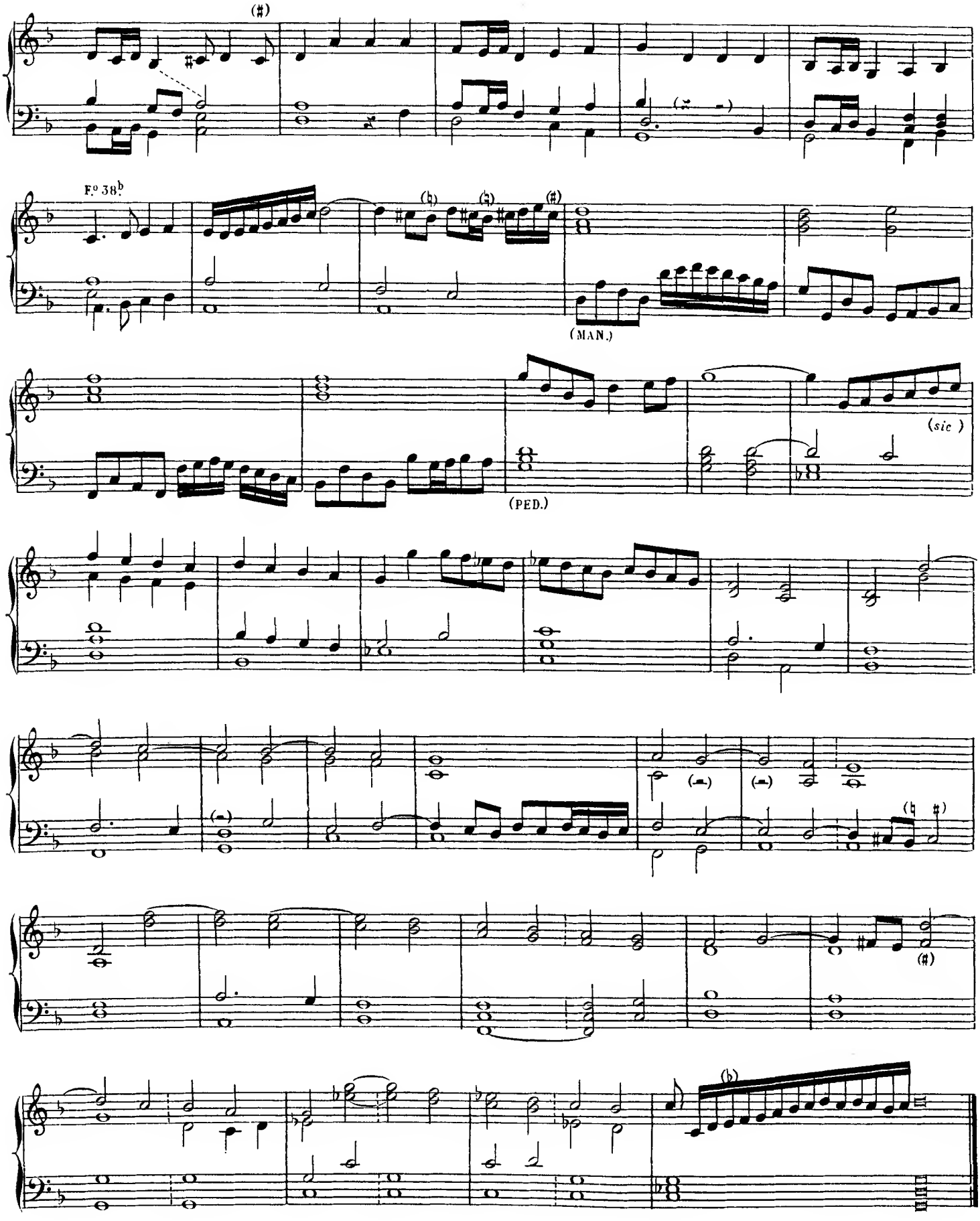


(* * *)

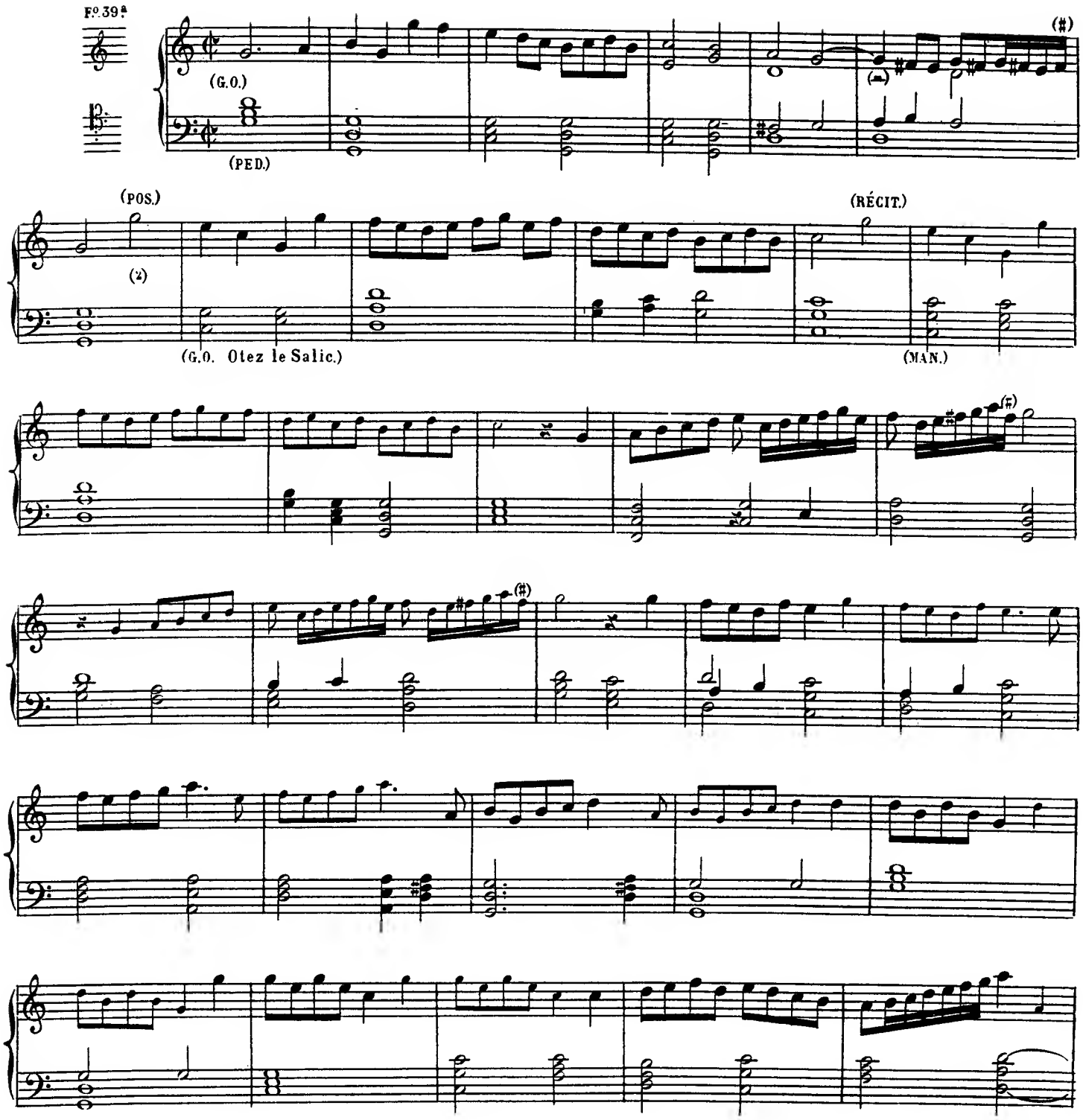


(1) Fonds ou Plein-jeu.


F. 38a
(MAN.)
(PED.)

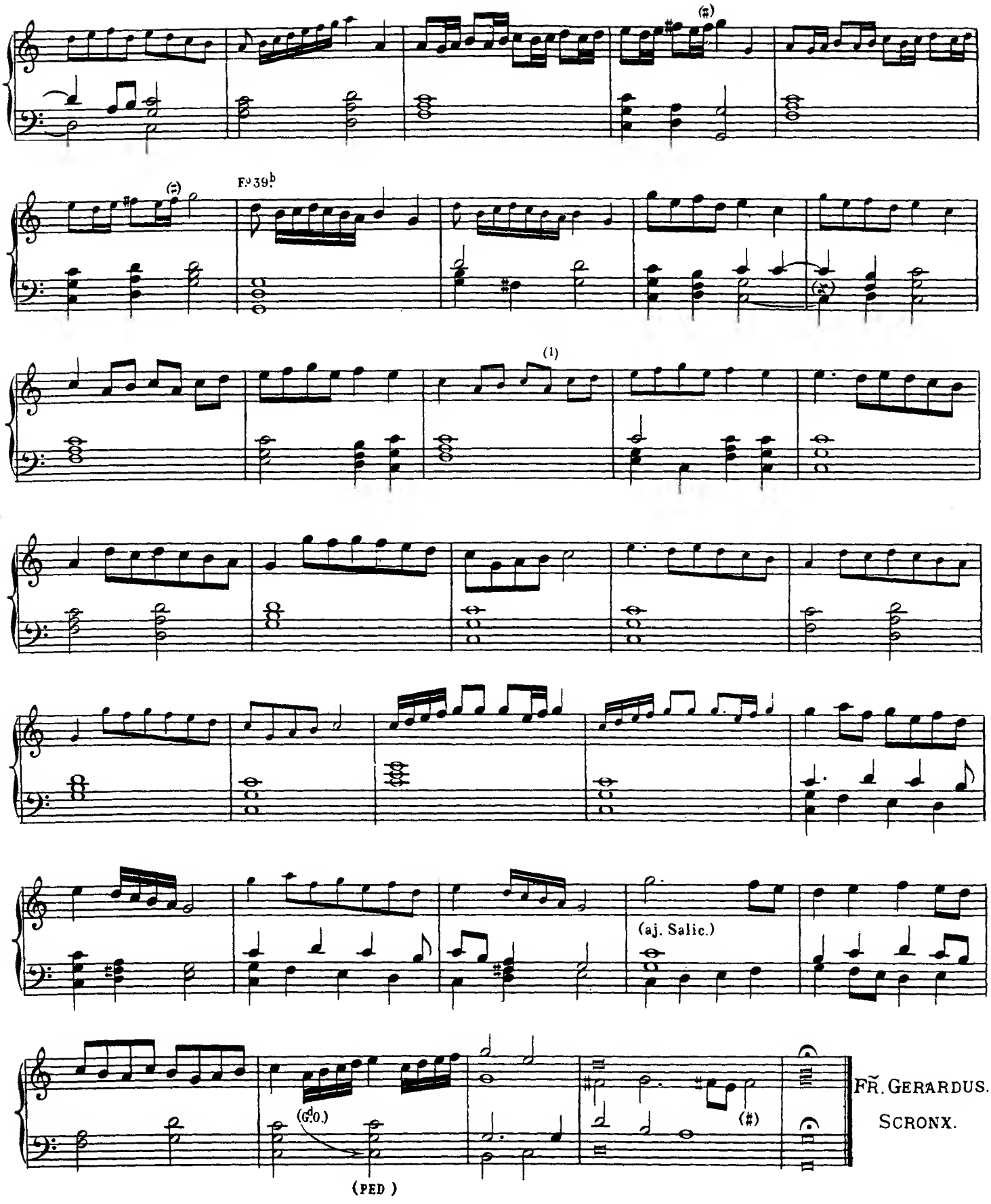

F.º 38.b
(MAN.)
(PED.)
(sic)

ECHO[1]



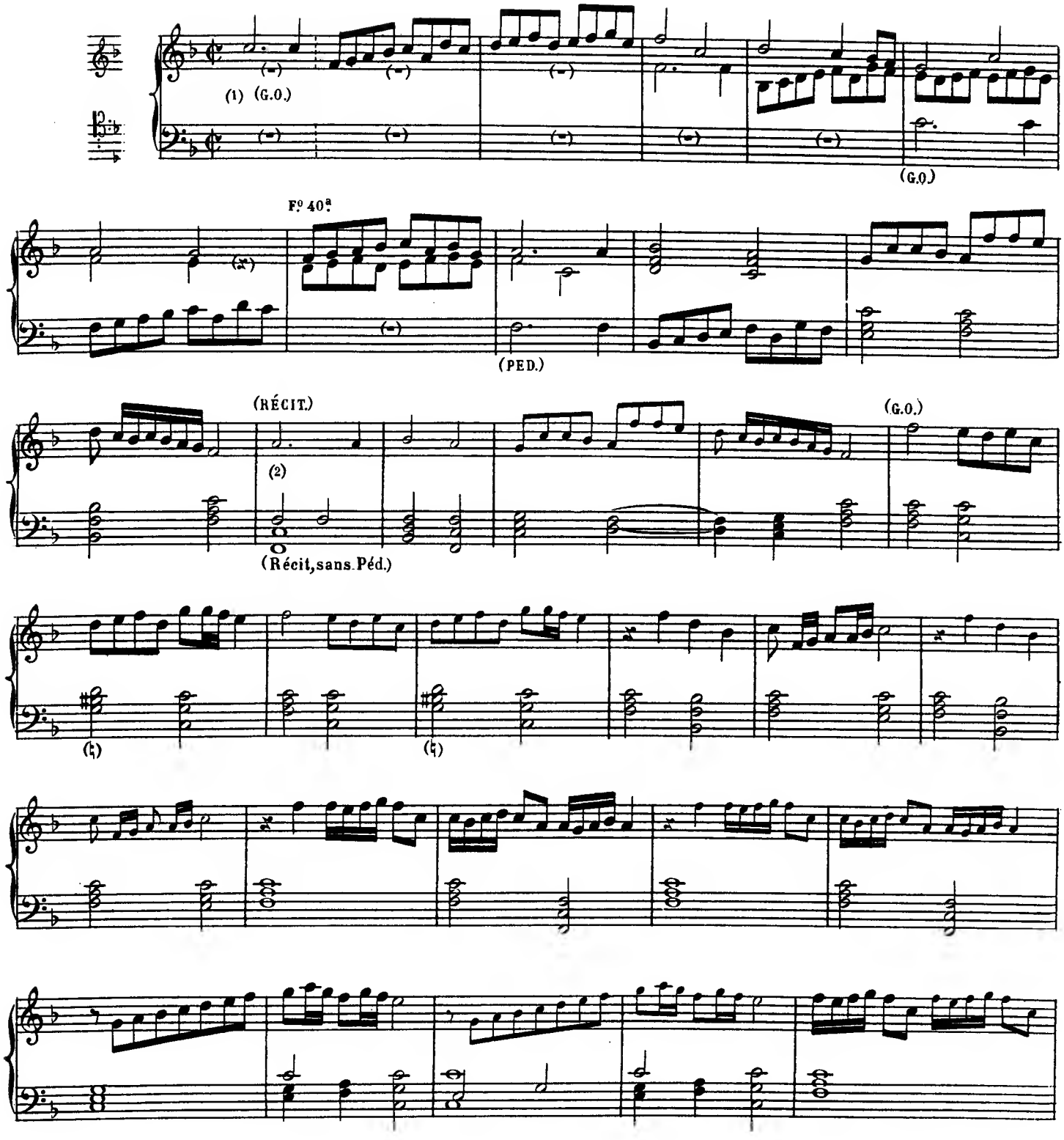
(1) RÉCIT: Hautbois.
POSITIF: Cromorne.
Gd ORGUE: Bourdon et Salicional de 8.
PÉDALE: Bourdons de 16 et 8.

(2) Les phrases en gros caractères sur le Pos, celles en petites notes sur le Récit fermé.
La main gauche toujours sur le Gd O.



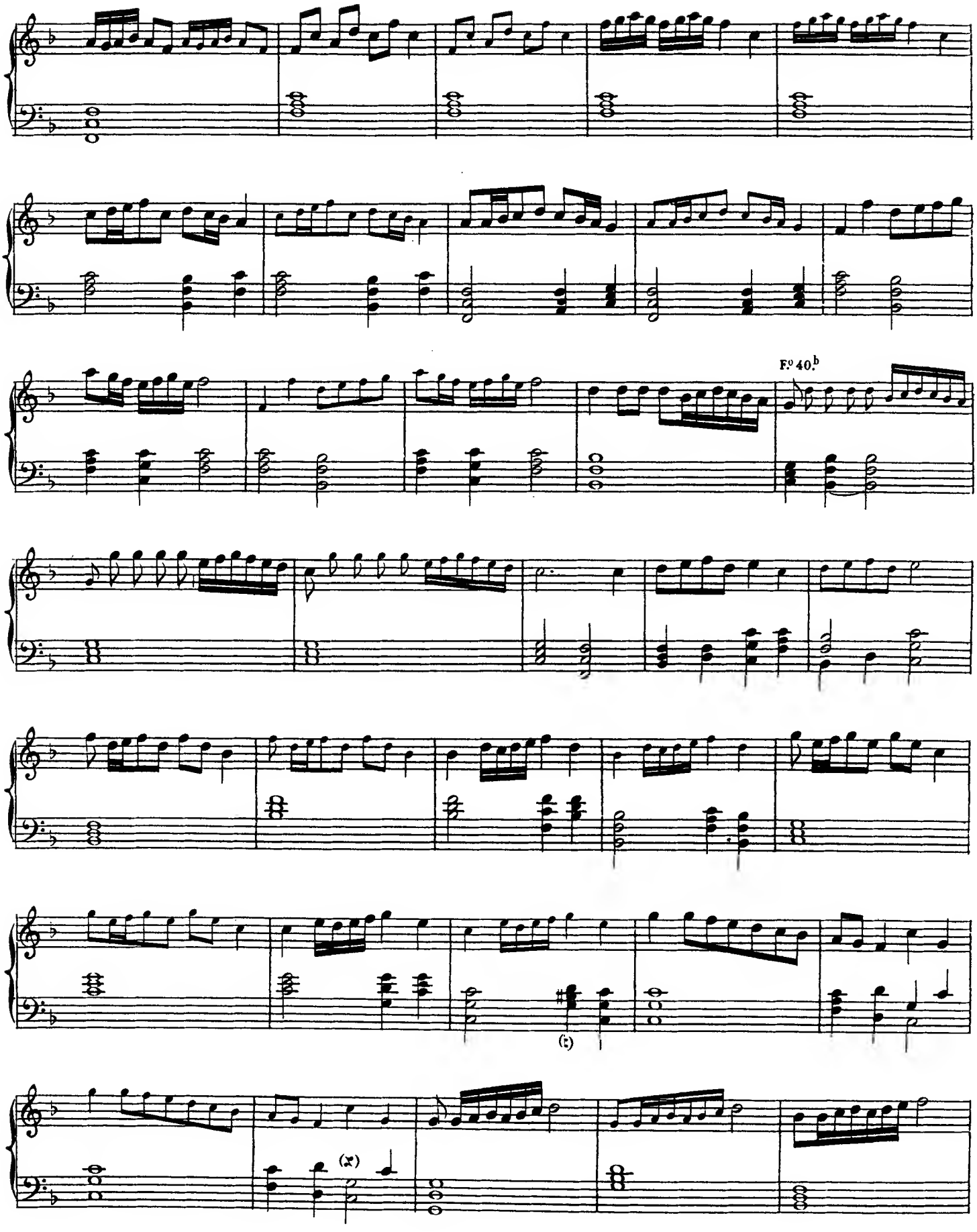
(1) Ms. SOL au lieu de LA.

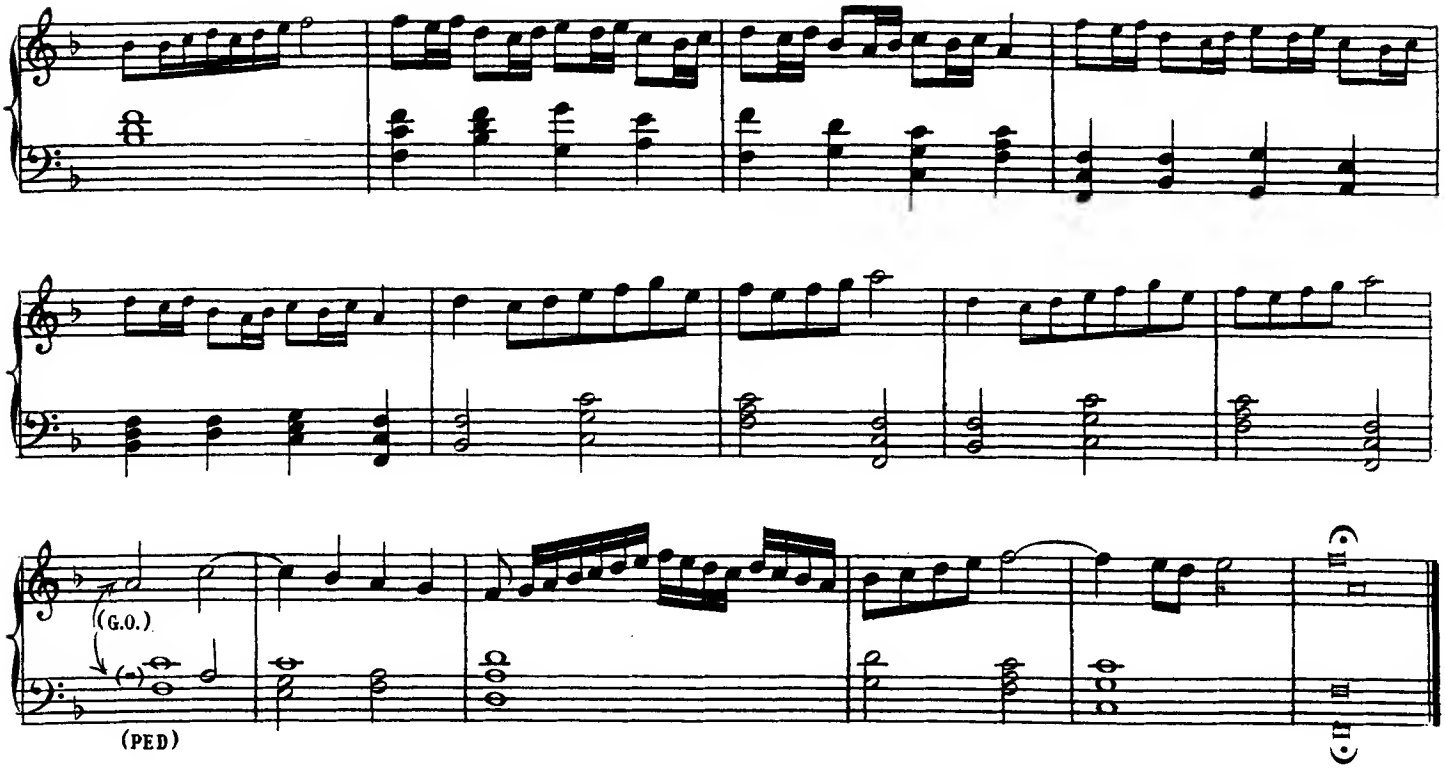
Echo



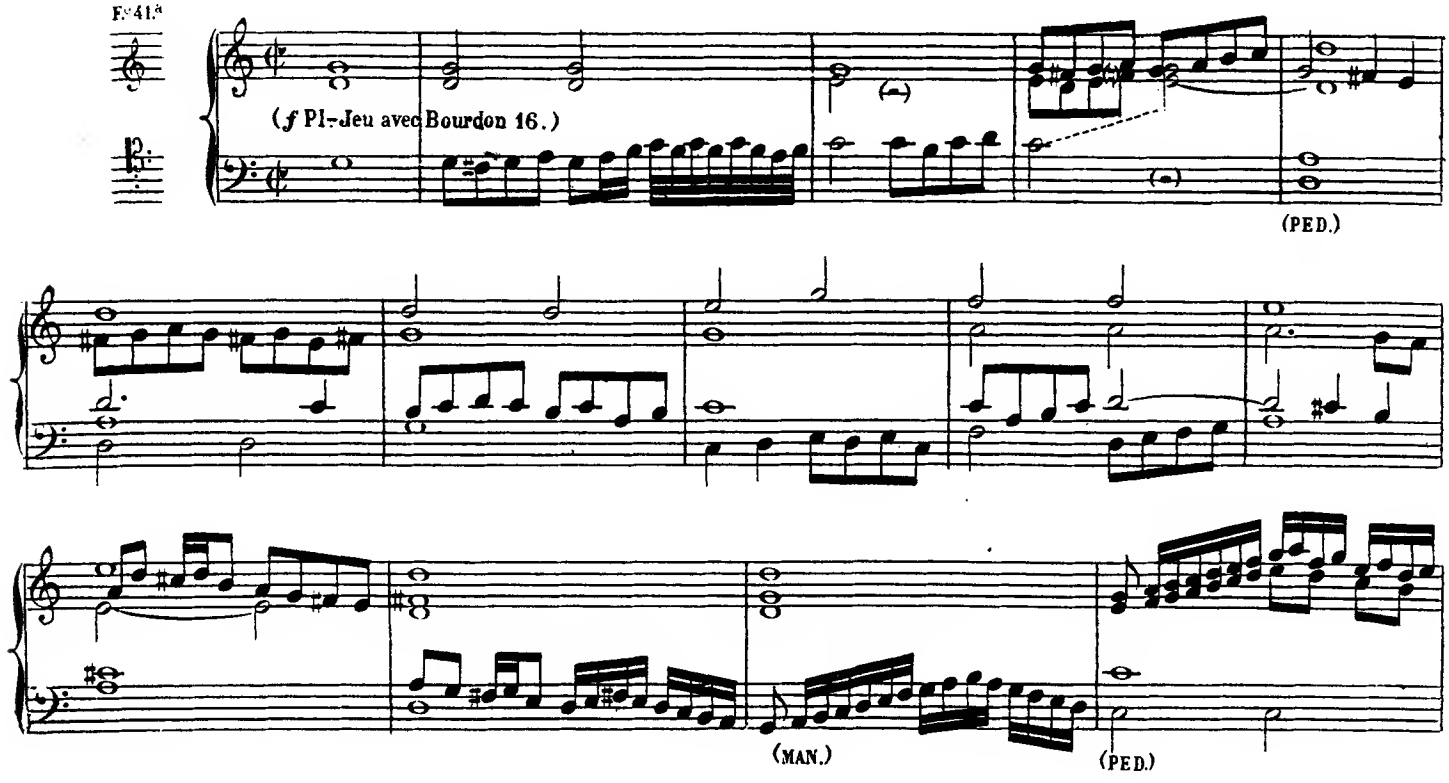
(1) **Récit** fermé, *pp*. Bourdon de 8, Fl. douce de 4 P.
G^d **Orgue**: Fl. harm. Bourdon 8, Fl. octaviante de 4 P.
Pédale: Jeux doux de 16 et 8.

(2) Les passages gravés en petites notes sont écrites à l'encre rouge dans le manuscrit; les jouer sur le Récit, les autres sur le G.^d O. La main gauche toujours sur le Récit.


Fº 40.b
(t)
(x)

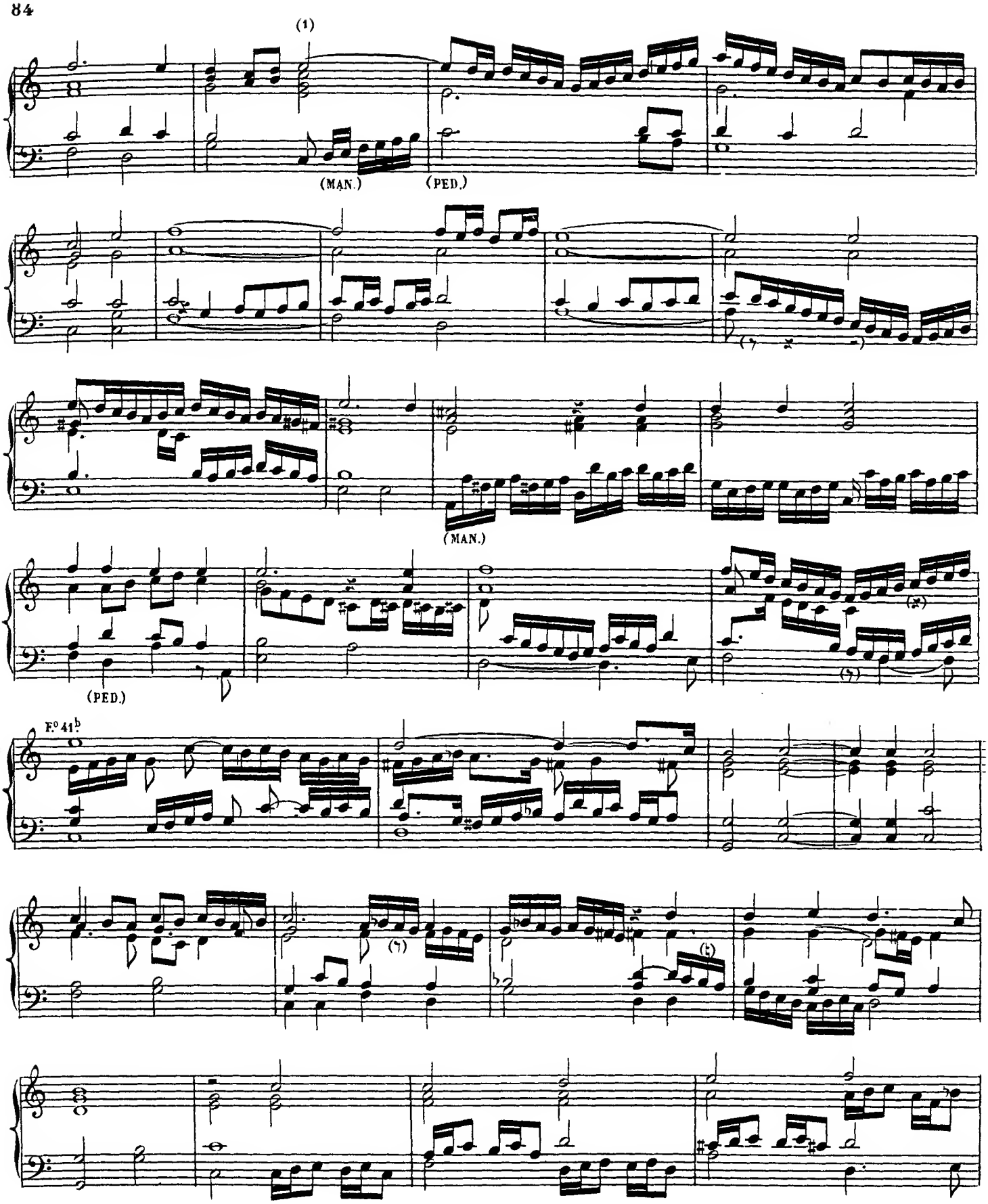


FANTASIE DE PETRO PHILIPPI[1]

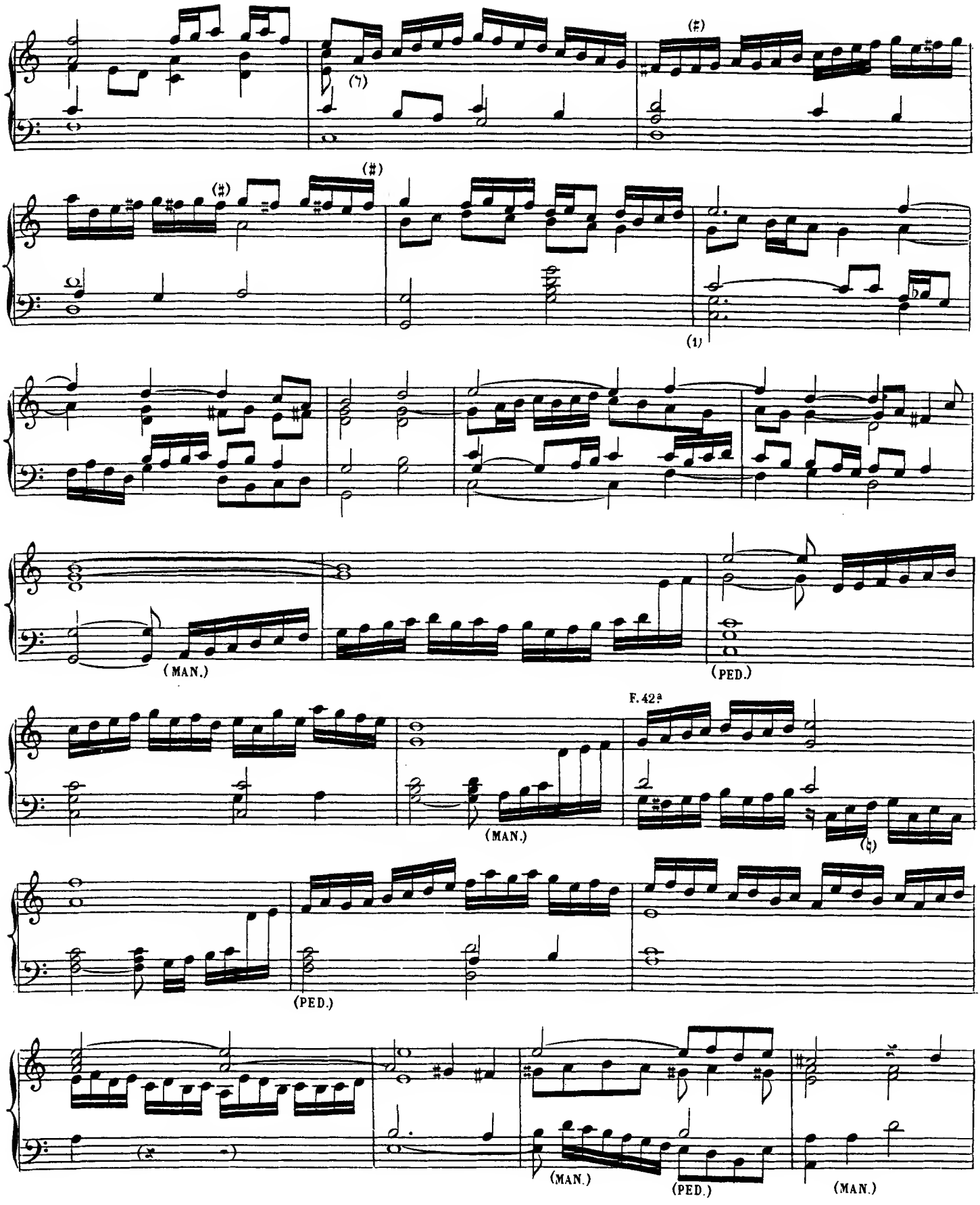


(1) A.G. Ritter a publié cette Fantaisie dans son ouvrage: *Zur Geschichte des Orgelspiels, im 14 bis 18 Jahrhundert, Von A.G. Ritter, Band II, page 51. Leipzig. 1884. Max Hesse's Verlag.* Dans *Les raisons des forces mouvantes* de Salomon de Caus (1615), on trouve une autre version de cette pièce, sous ce titre qui en indique l'origine et la nature: *65 Mesures du Madrigal* Che fera fed al Cielo *d'Alessandro Strigio mis en Tablature par Pierre Filippe* (1re partie, fol. 38b) Cette composition est reproduite par E. Vander Straeten (*La Musique aux Pays-Bas* vol. VI, p. 510). Je la donne dans *l'Appendice*, à la fin de ce livre, d'après S. de Caus, en y joignant, mesure pour mesure, le madrigal de Striggio.

(A.G.149.)



(1) Ms.



(1)
Ms.

(1) A

(PED.)

B

(2)

(aj. Tromp.)

(MAN.)

(3)

(PED.)

(MAN.)

(PED)

(1) Les quatre mesures qui se trouvent entre A et B, manquent dans l'édition de A.G. Ritter.

(3) Ms.

(2) Ms.

Fº 42b

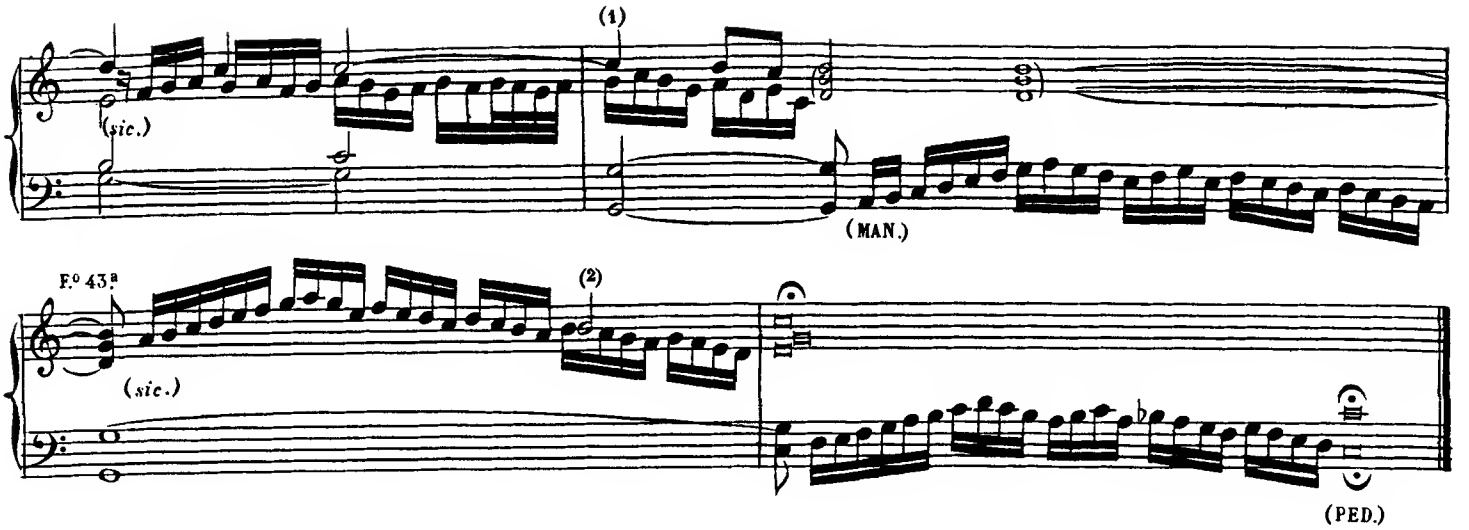
(MAN.)

(PED.)

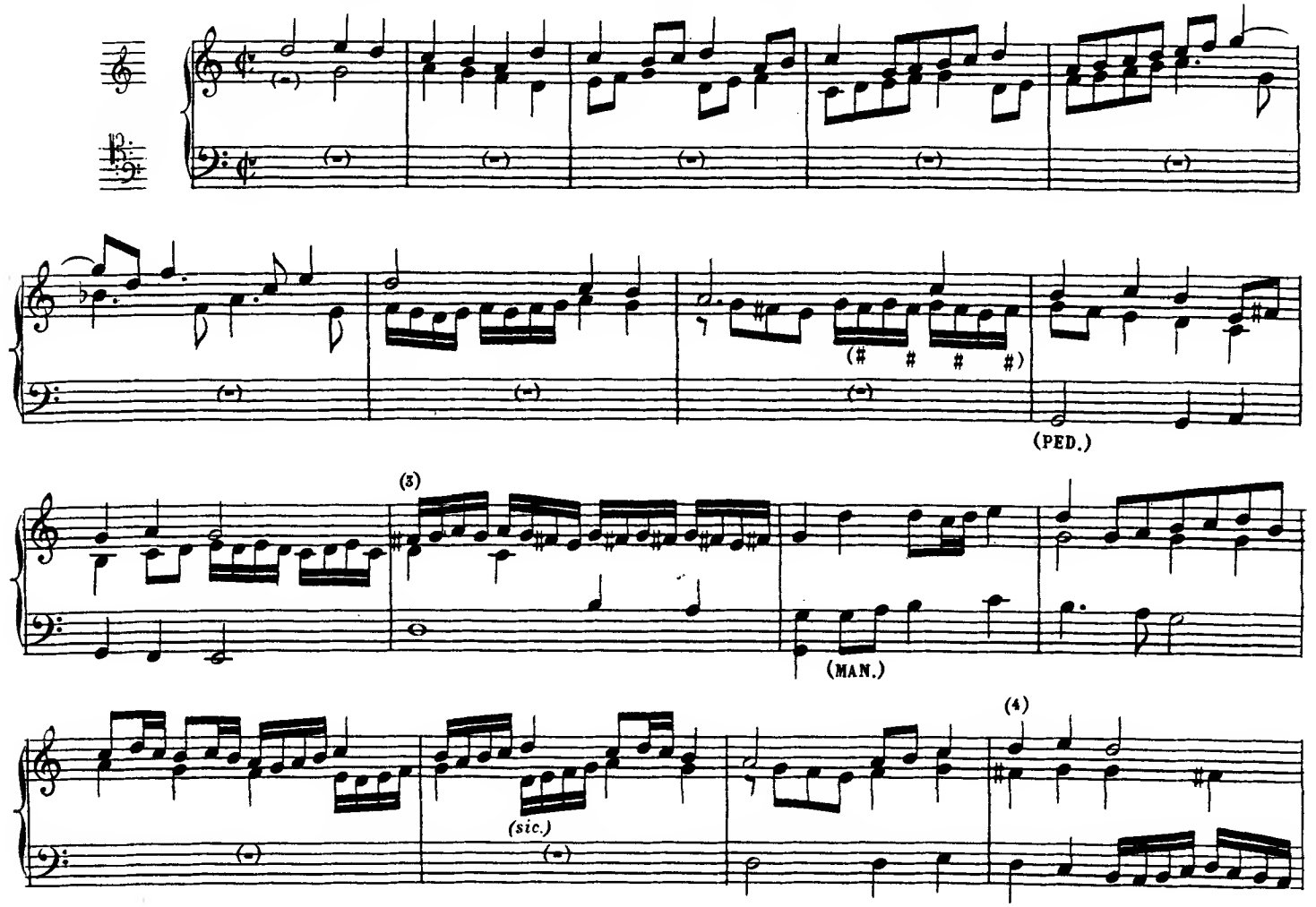
(MAN.)

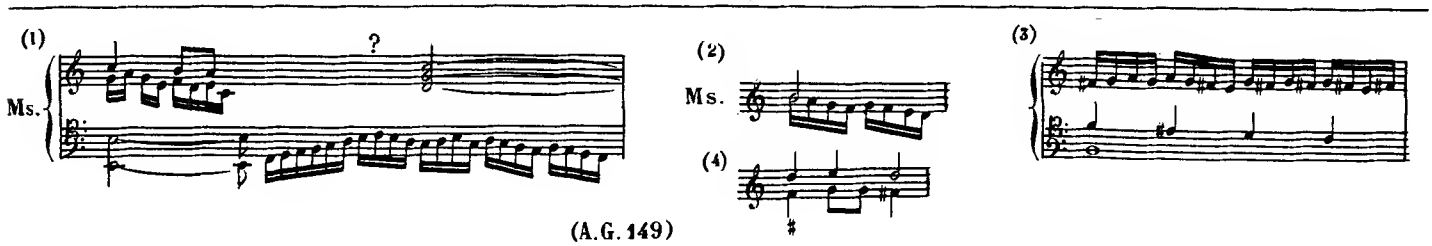
(PED.)

1) Ms.

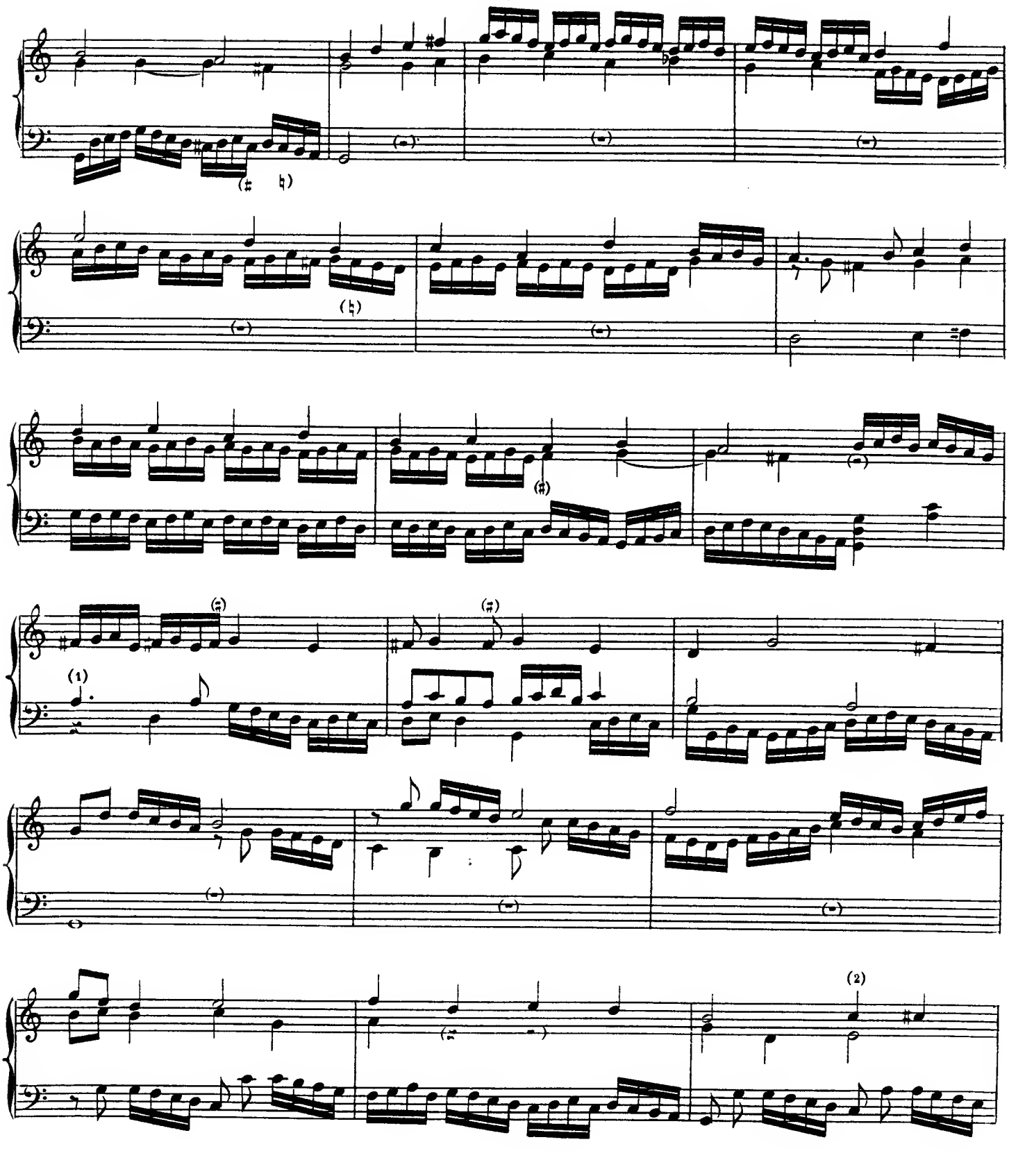


Fantasie de Wilhelmo Brouno



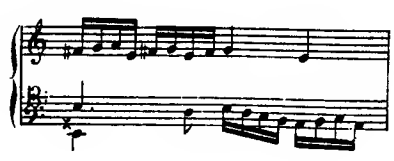


Fº 43ᵇ



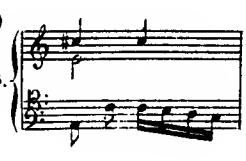
(1)

Ms.



(2)

Ms.



F.° 44.ª

(PED.)

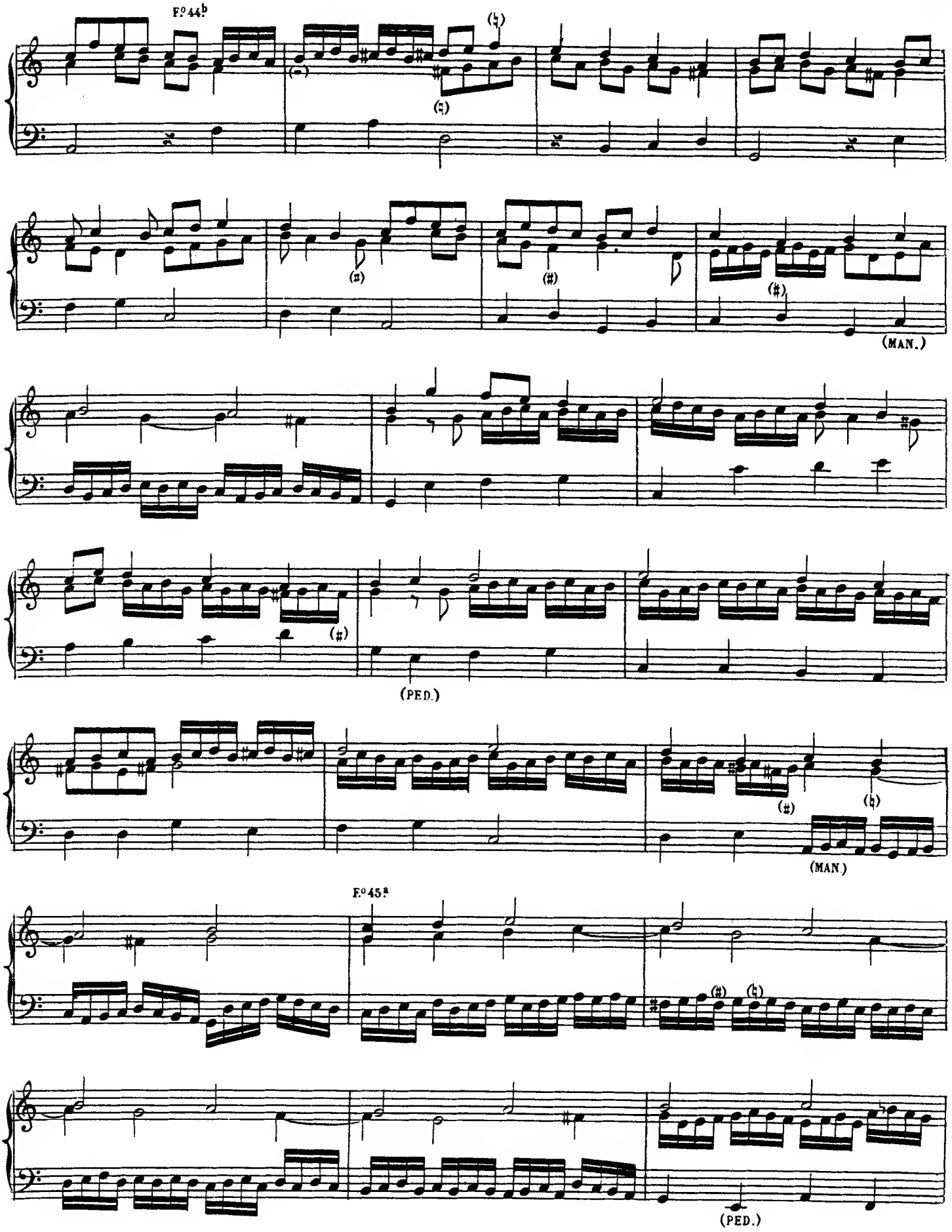
(MAN.)

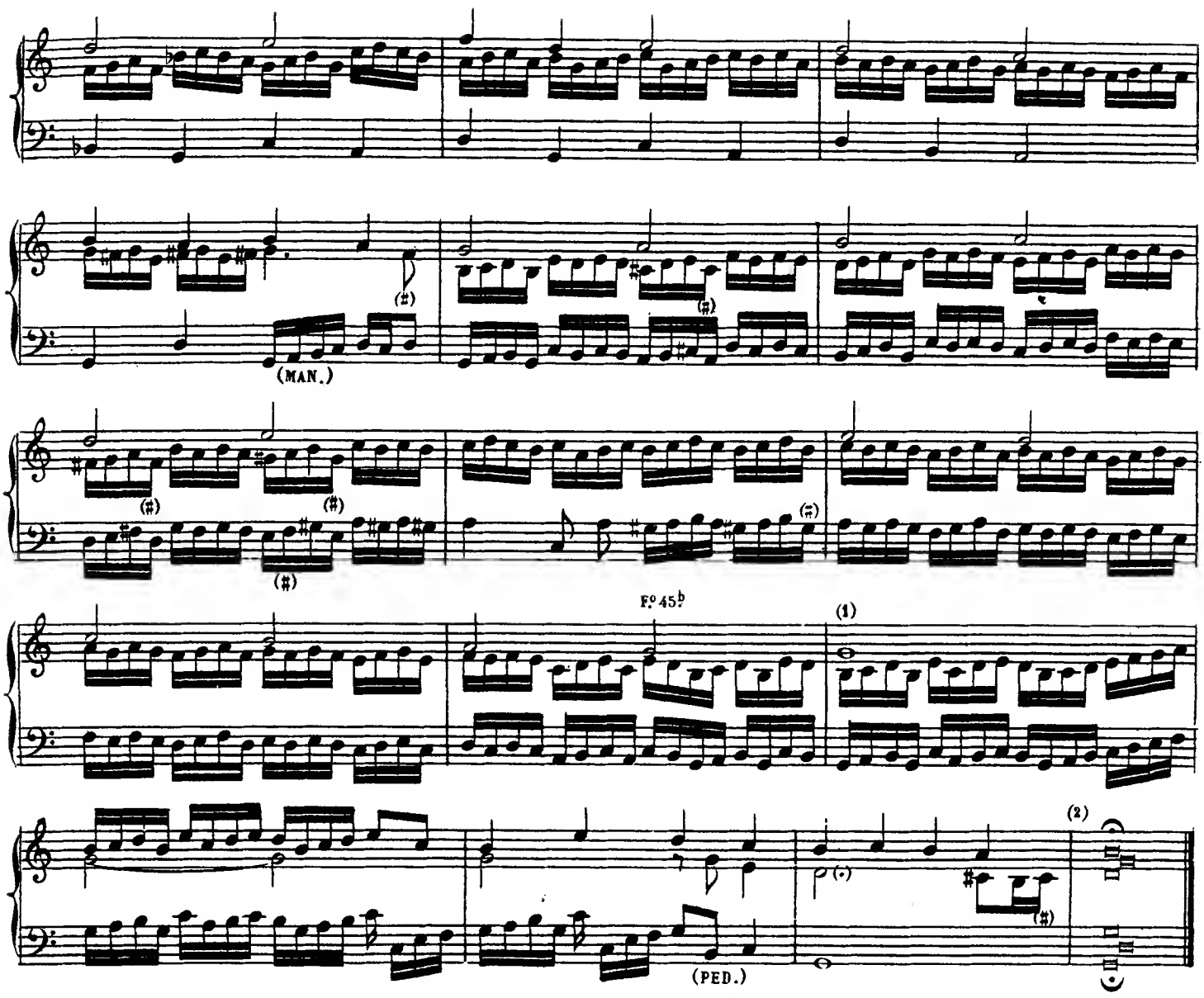
(PED.)

(1) Ms.

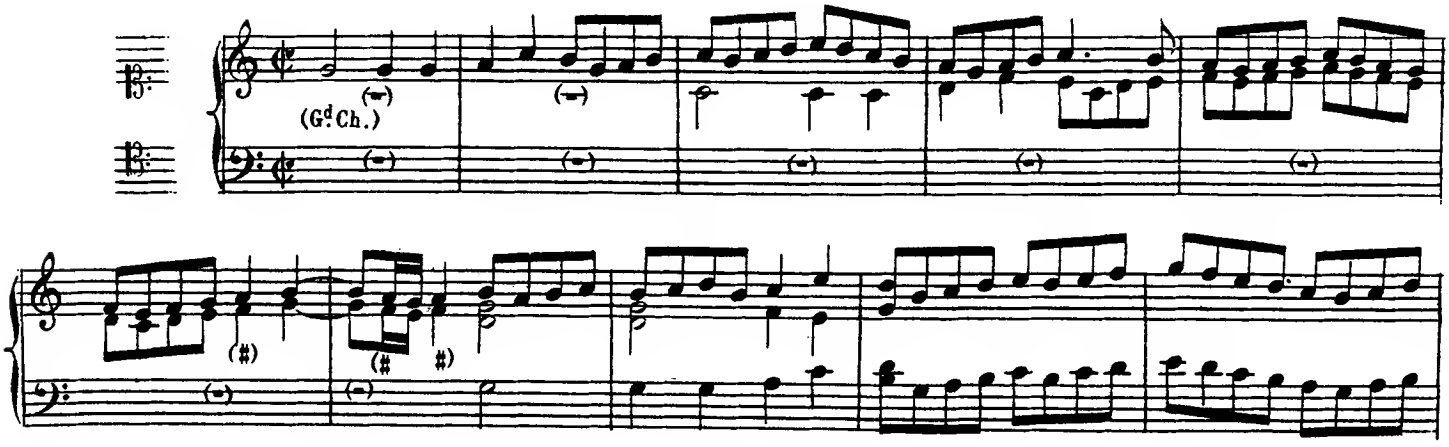
(2) Ms. LA au lieu de DO.

(3) Ms.


Fº 44b
(MAN.)
(PED.)
(MAN.)
Fº 45a
(PED.)



Fantasie



(1) Ms. LA au lieu de SOL ronde.

(2)

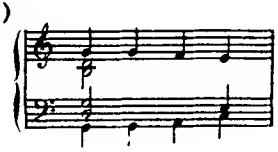
(1)

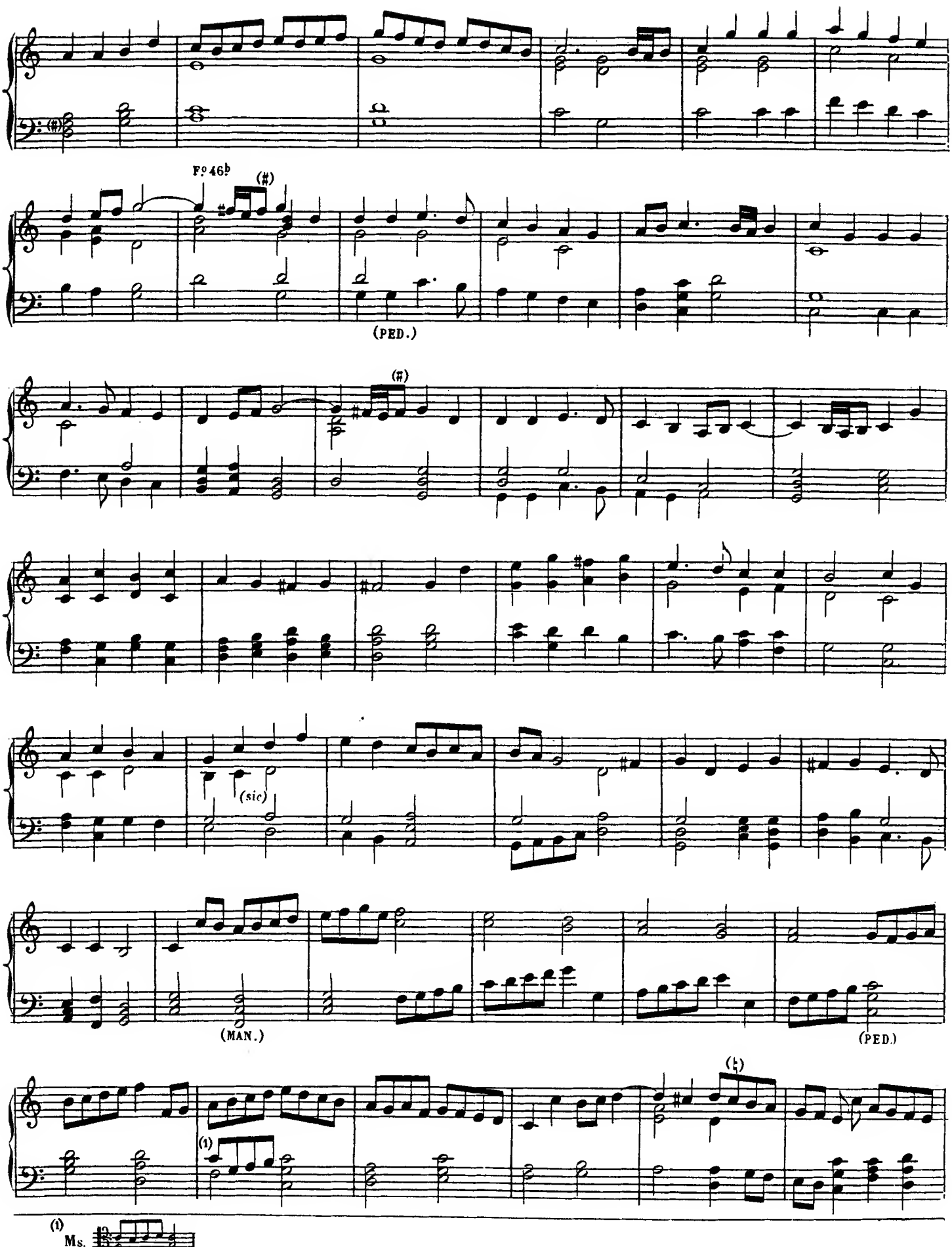
F.º 46.ª

(:)

(#)

(1)




Fº 46b
(#)
(PED.)
(#)
(sic)
(MAN.)
(PED.)
(♮)
(1)
(1) Ms.

F.º 47.ª

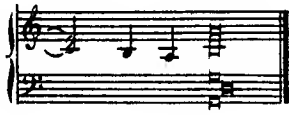
(1)

FANTASIE (2)

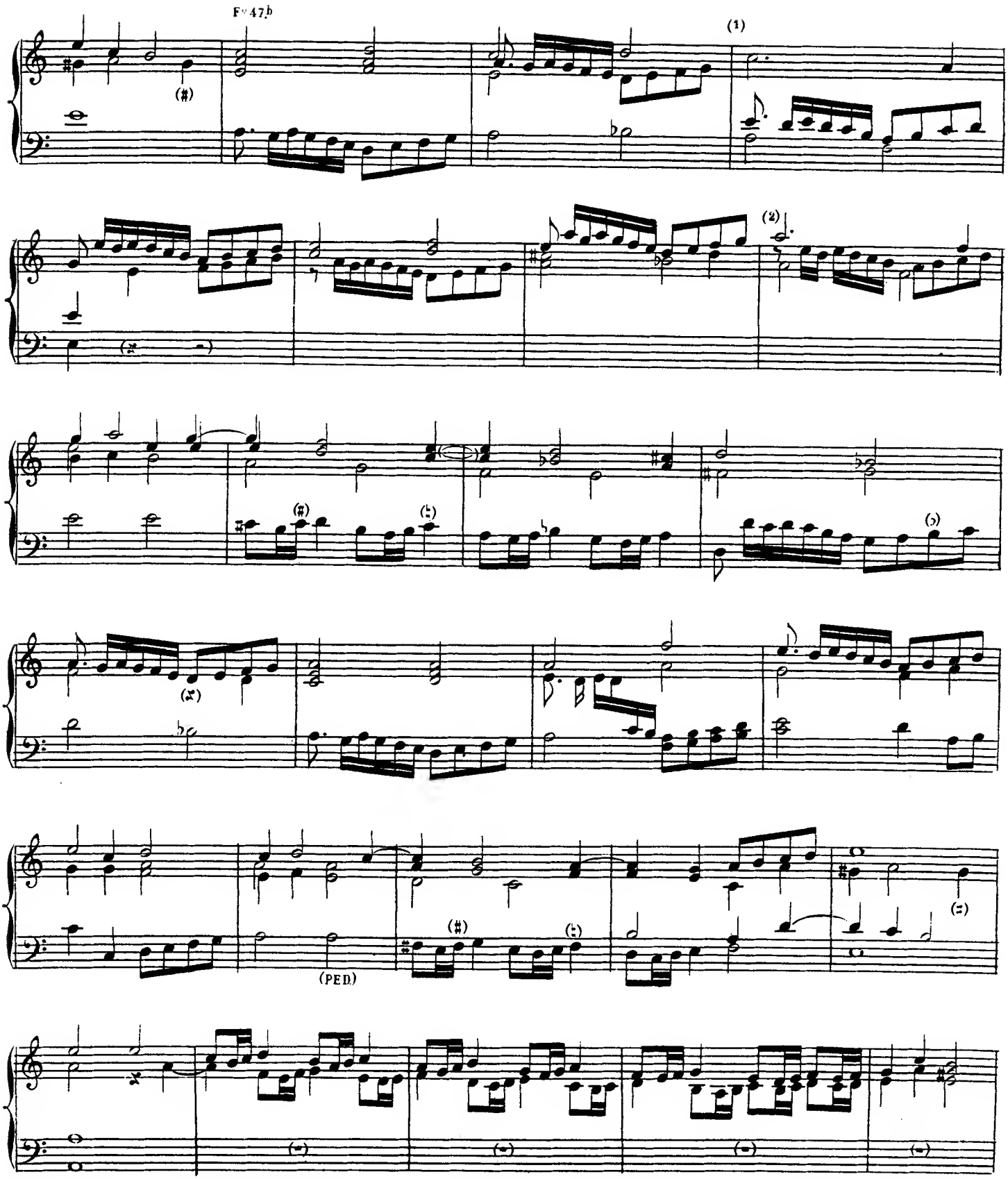
(2)

(Gd O. Pl jeu.)

(1) Ms.

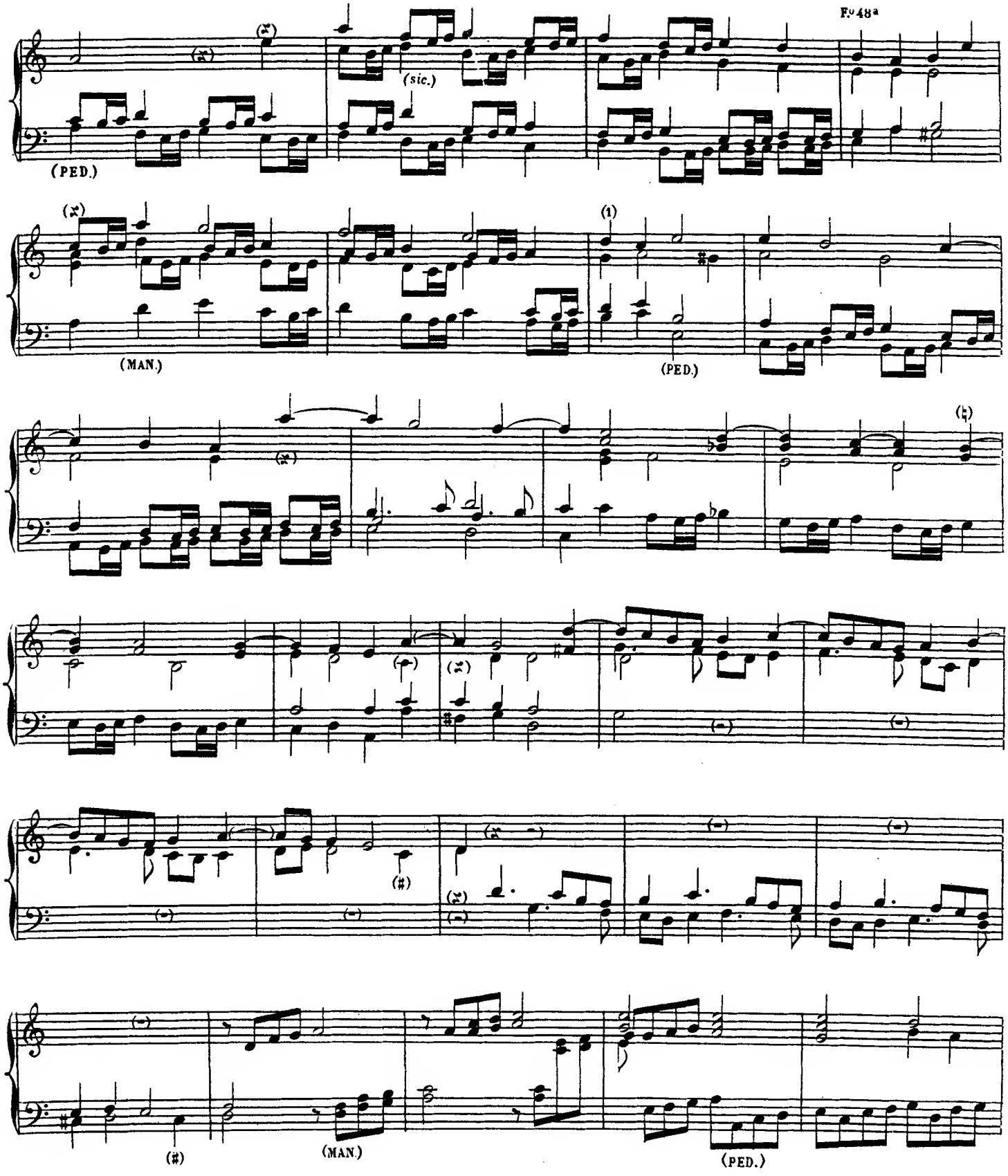


(2) Pl.-jeu à tous les claviers.

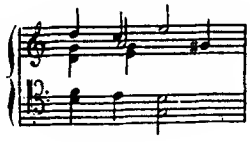


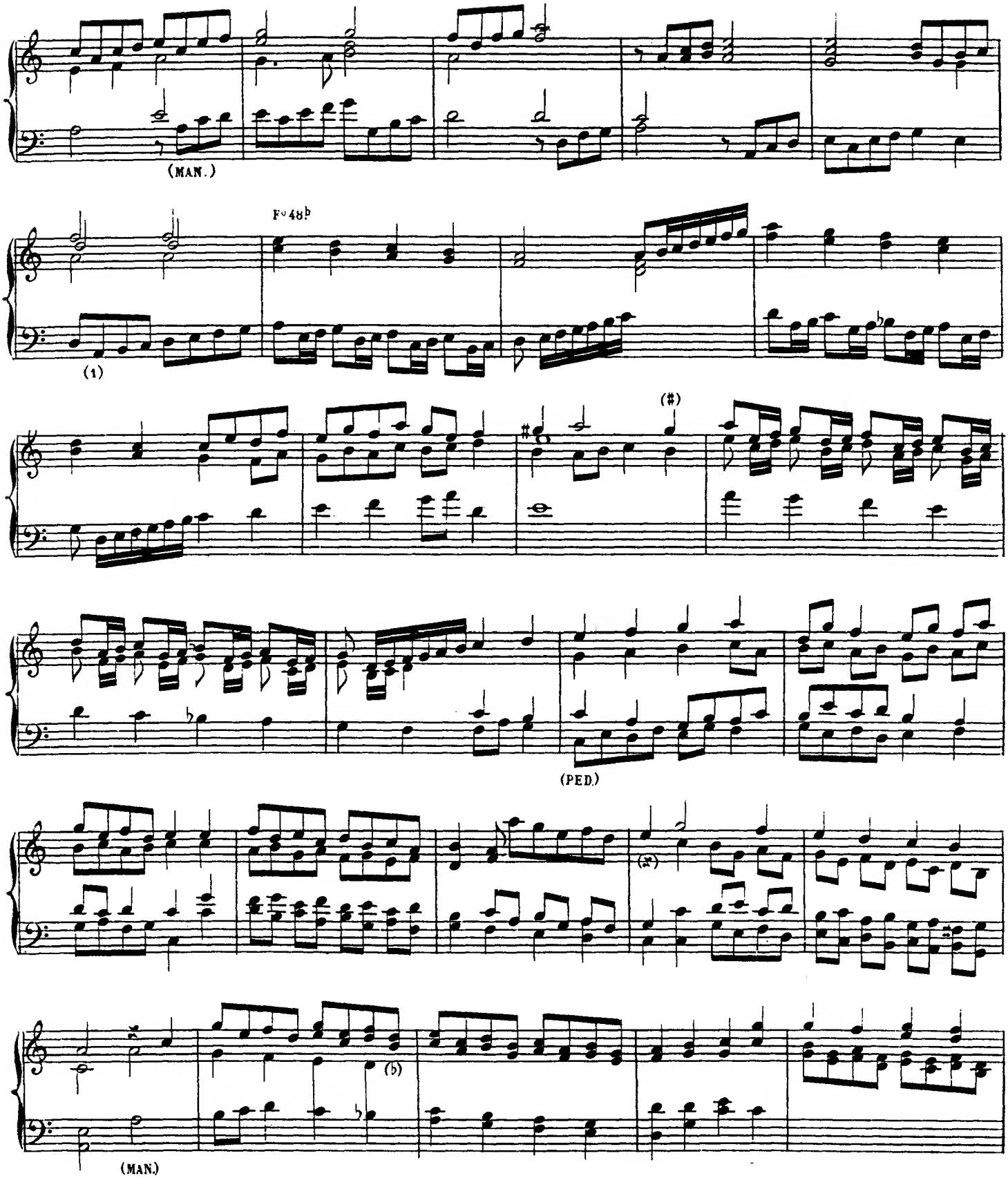
(1) Ms.

(2) Ms. Un soupir au lieu du demi-soupir



(1) Ms.





(1)

(aj. Bourd. 16.)

(1)

(PED.)

(MAN.)

(2)

(PED.)

FANTASIE.(3)

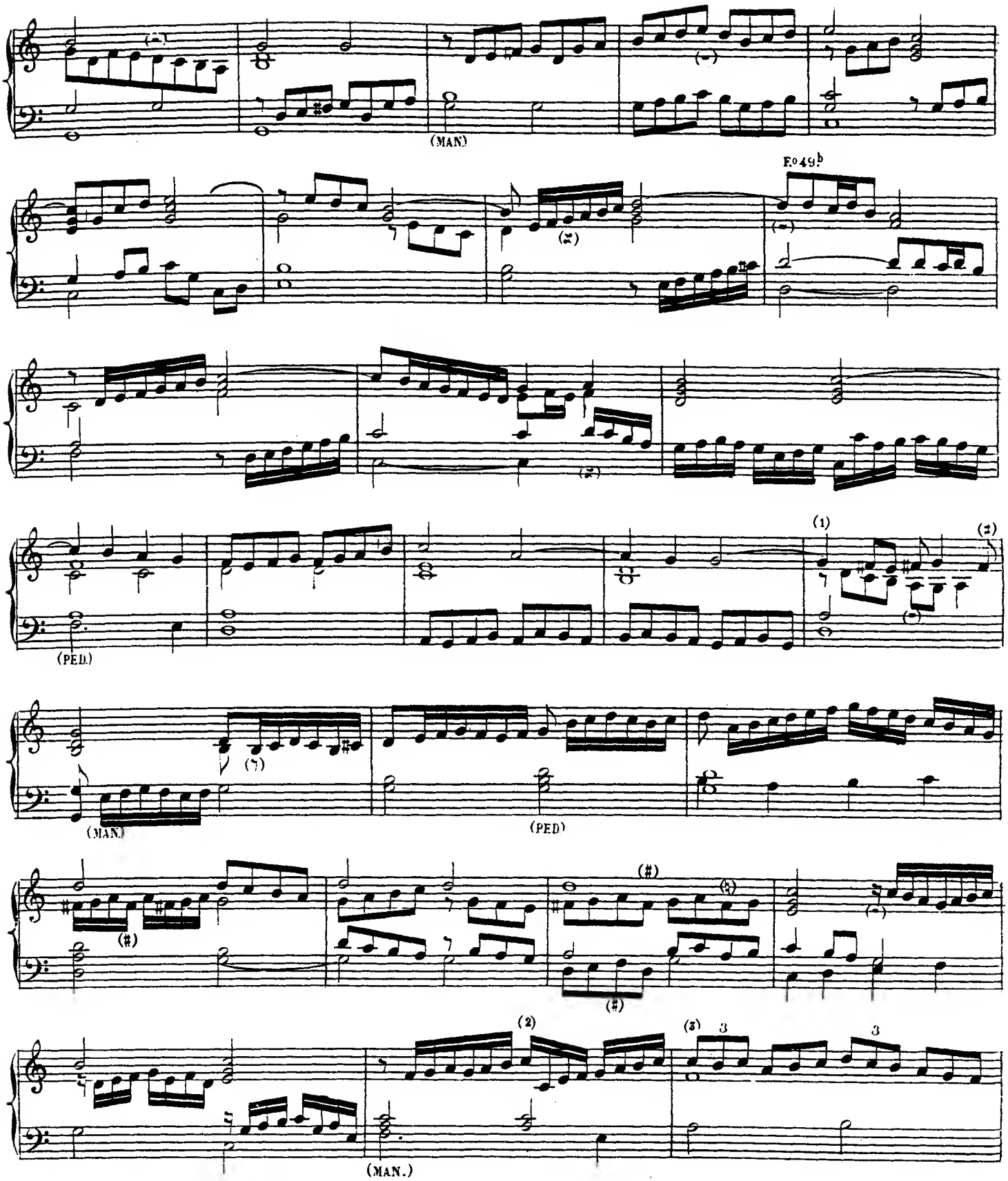
(MAN.)

(PED.)

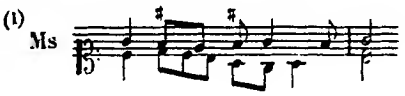
(1)
Ms.

(2)
Ms.

(3)
POSITIF: Fonds de 8 P. et Prestant 4.
PÉDALE: Fonds de 16 et 8 P

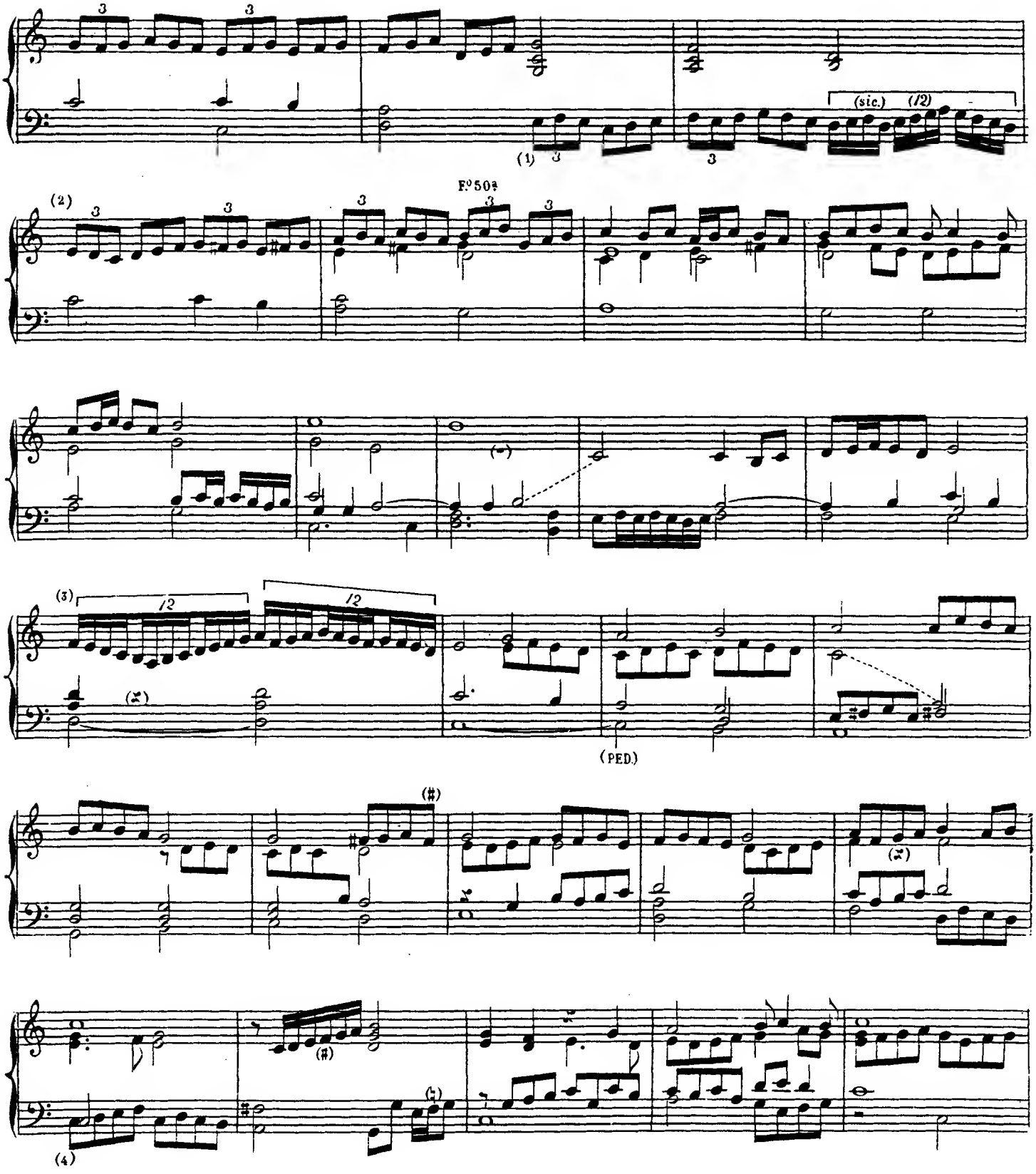


(1) Ms



(2) Ms.

(3) Ms.

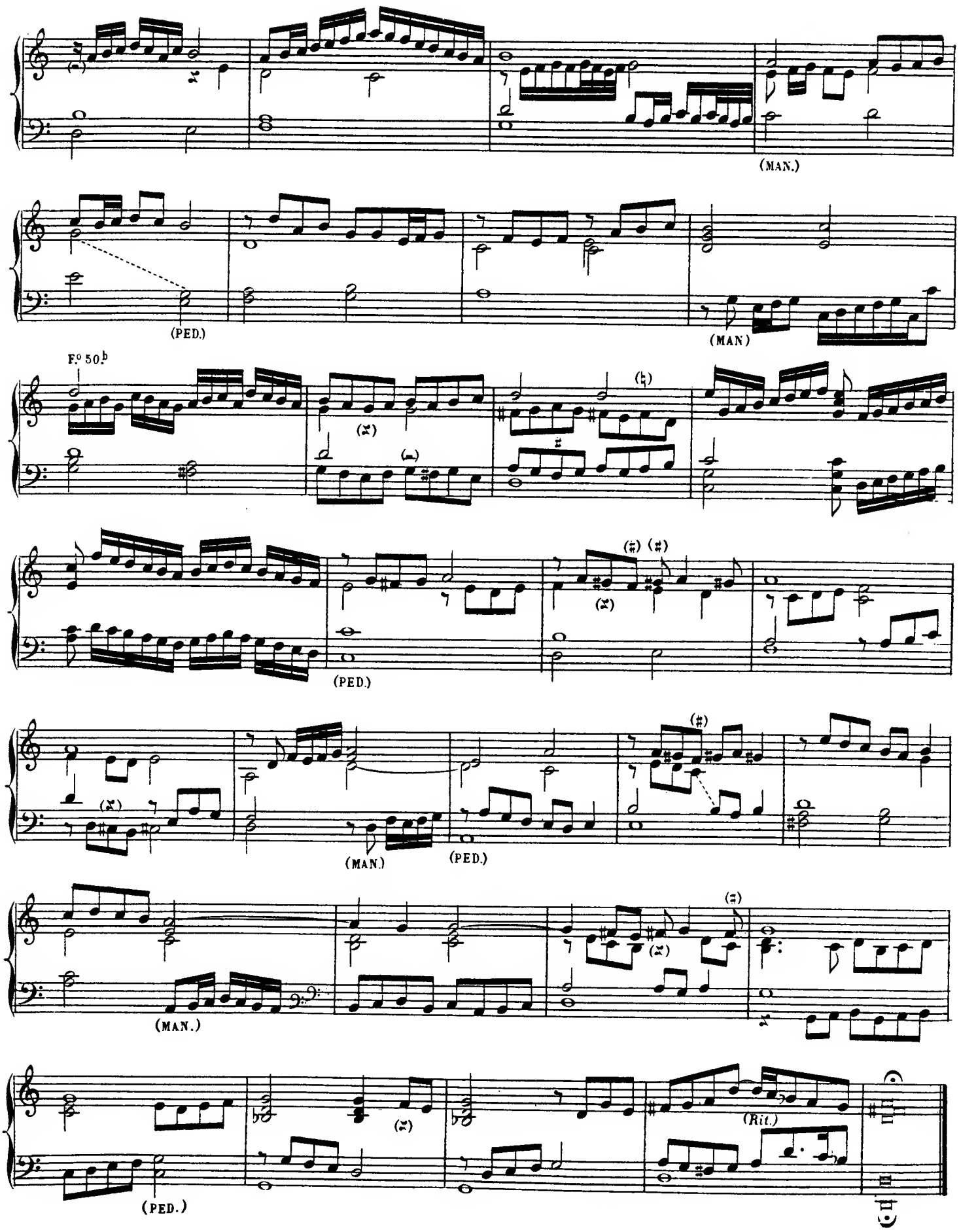


(1) Ms.

(2) Dans le manuscrit, ces deux mesures sont en doubles croches.

(3) Ms.

(4)


(MAN.)
(PED.)
(MAN)
F.º 50.b
(PED.)
(MAN.)
(PED.)
(MAN.)
(PED.)
(Rit.)

ECHO[1]

F.o 51.a

(G.O.)

(MAN.)

(2)

(POS.)

(RÉCIT.)

(G.O.)

(POS.)

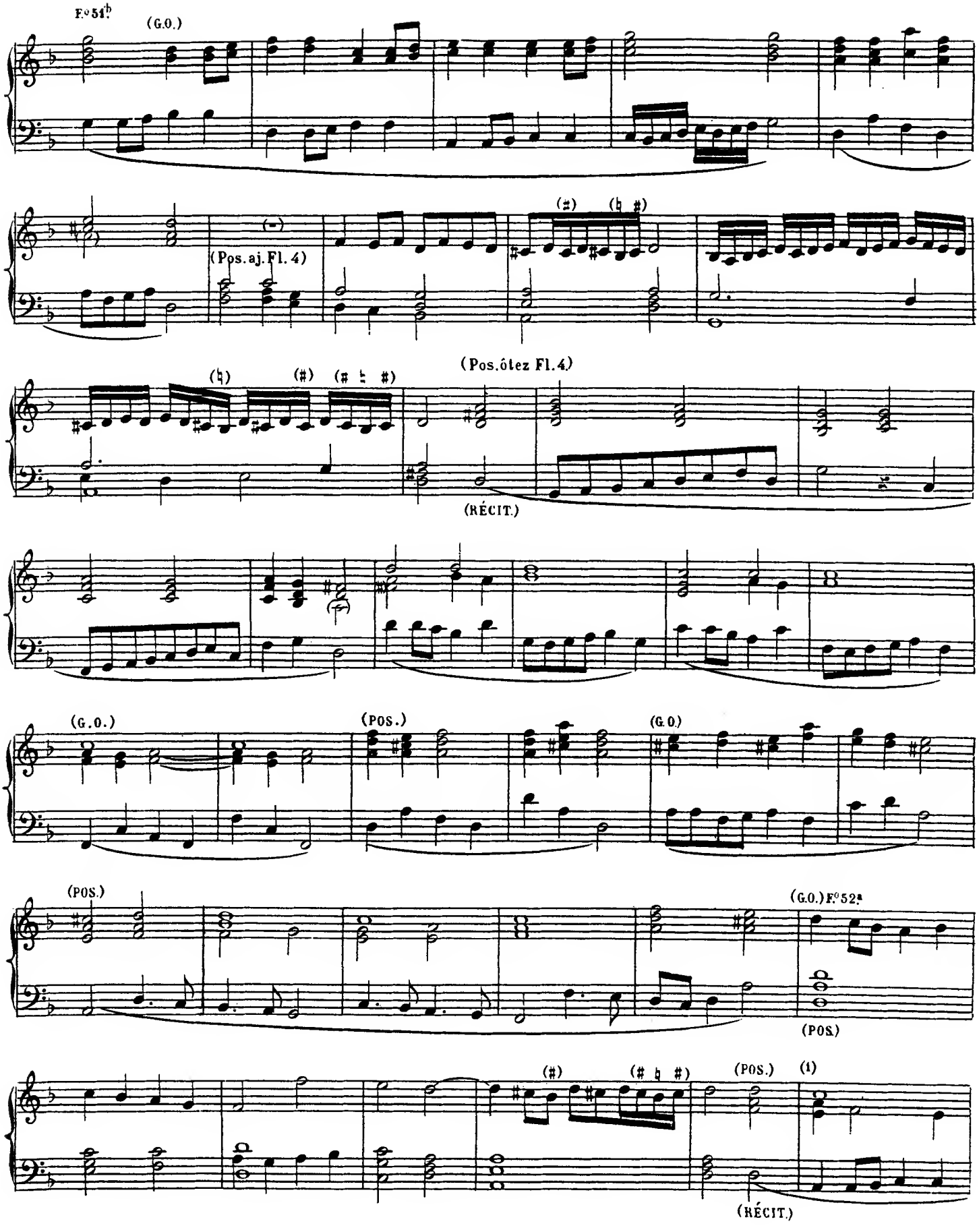
(RÉCIT)

(POS.)

(RÉCIT.)

(1) RÉCIT: Basson et Bourdon de 8 P.
POSITIF: Flûte creuse et Cor de nuit de 8.
Gd ORGUE: Bourdon de 16 P. Positif accouplé.
PÉDALE: Bourdons de 16 et 8.

(2) Ms.



(1) Ms. SOL au lieu de LA.

(Pos. aj. Fl. 4.)

(G.O.)

(POS)

(PED.)

(Rit.)

ECHO[1]

F.° 52.b

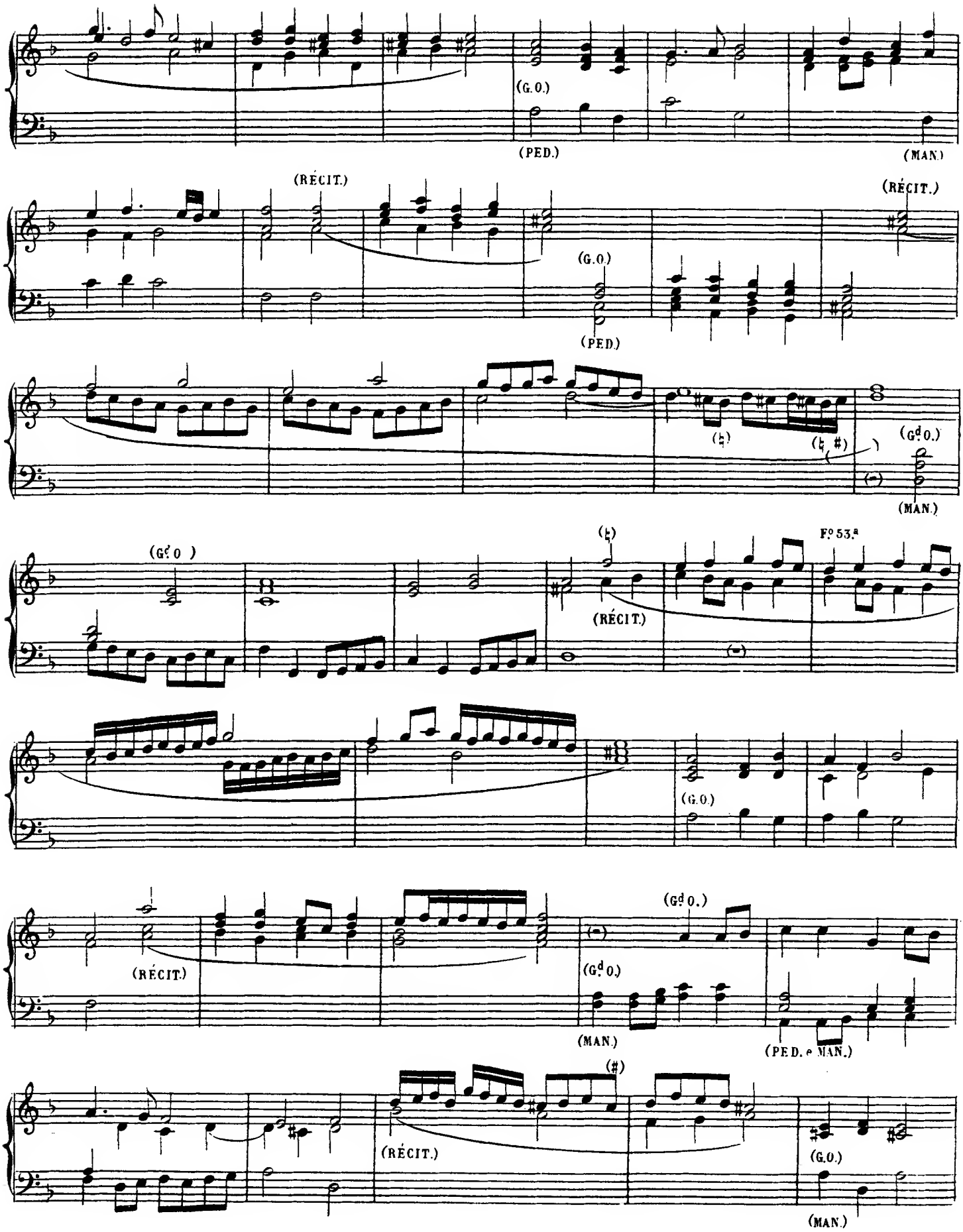
(G.O.)

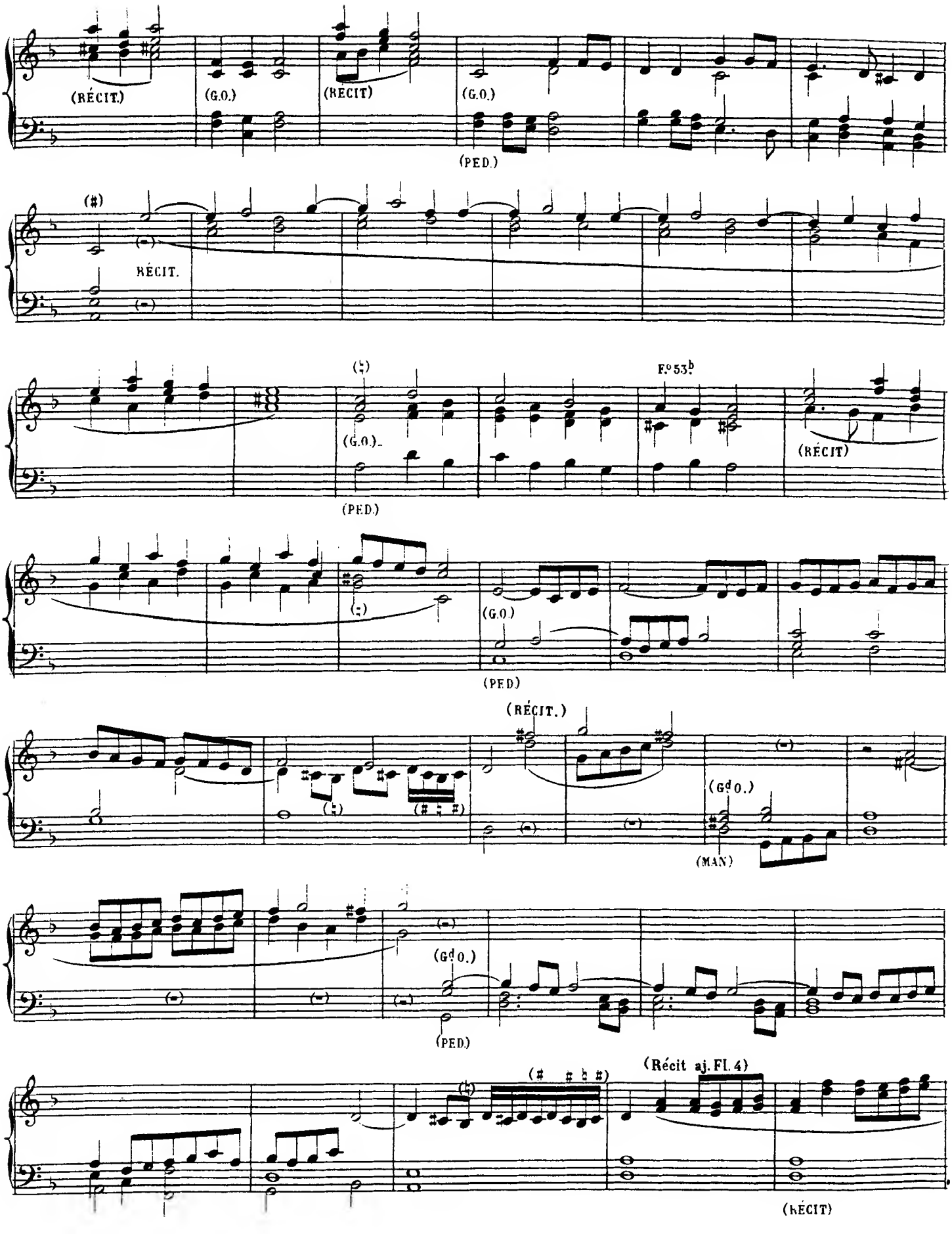
(MAN.)

(RÉCIT.)

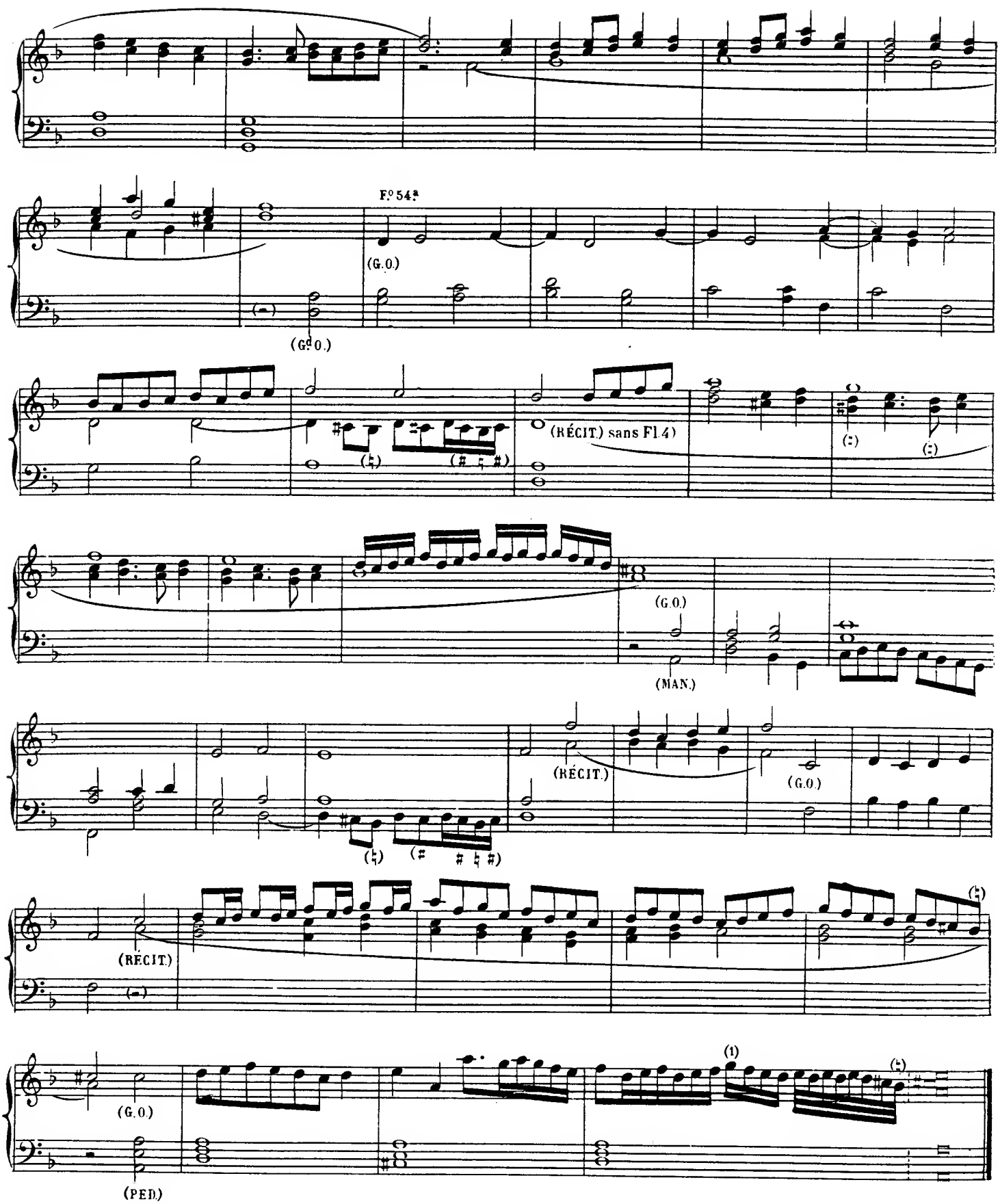
[1] Cette liaison (⌣) n'existe pas dans le Ms.

[2] RECIT fermé: Flûte traversière ou Cor de nuit de 8 P
G.d ORGUE ou POSITIF: Salicional de 8.
PÉDALE: Bourdons de 16 et 8 P.


(G.O.)
(PED.)
(MAN.)
(RÉCIT.)
(RÉCIT.)
(G.O.)
(PED.)
(♮)
(♮ ♯)
(Gd O.)
(MAN.)
(Gd O.)
(♮)
(RÉCIT.)
Fº 53.ª
(G.O.)
(RÉCIT.)
(Gd O.)
(Gd O.)
(MAN.)
(PED. e MAN.)
(♯)
(RÉCIT.)
(G.O.)
(MAN.)

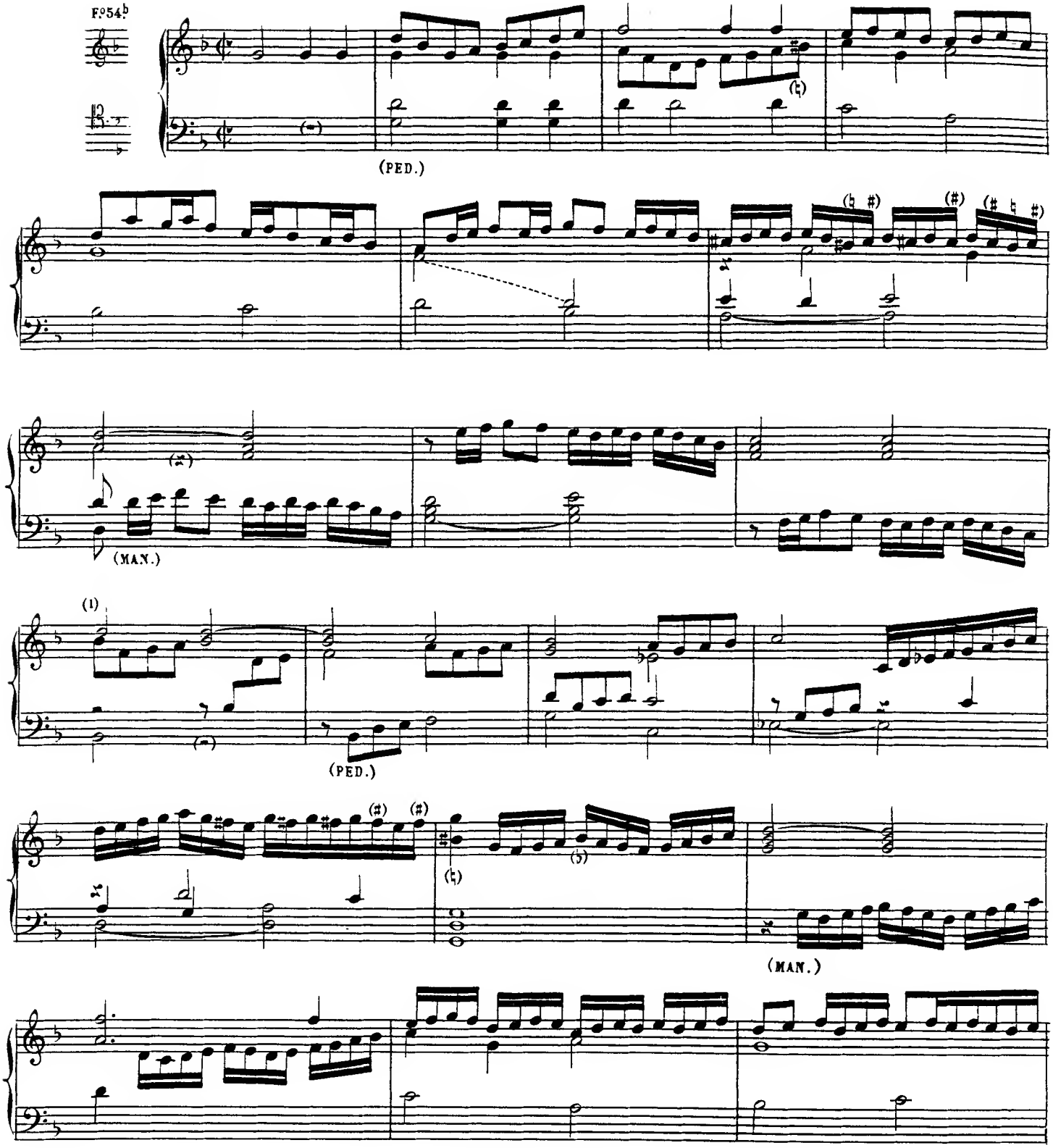

(RÉCIT.)
(G.O.)
(RÉCIT)
(G.O.)
(PED.)
(#)
RÉCIT.
F.° 53.b
(G.O.)
(PED.)
(RÉCIT)
(G.O.)
(PED)
(RÉCIT.)
(Gd O.)
(MAN)
(Gd O.)
(PED.)
(Récit aj. Fl. 4)
(RÉCIT)

(A. G, 149.)

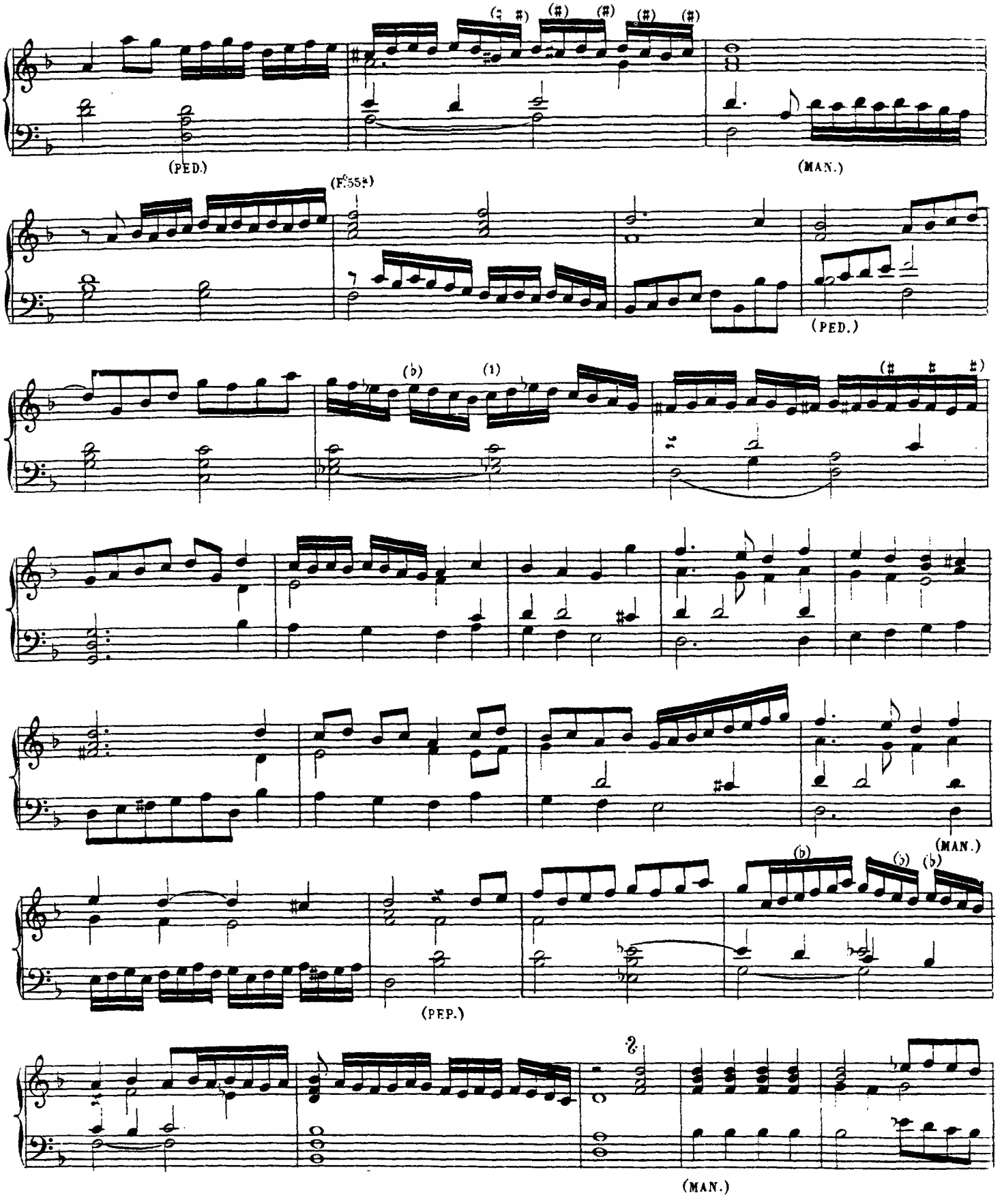


(1) Ms.

Fantasie

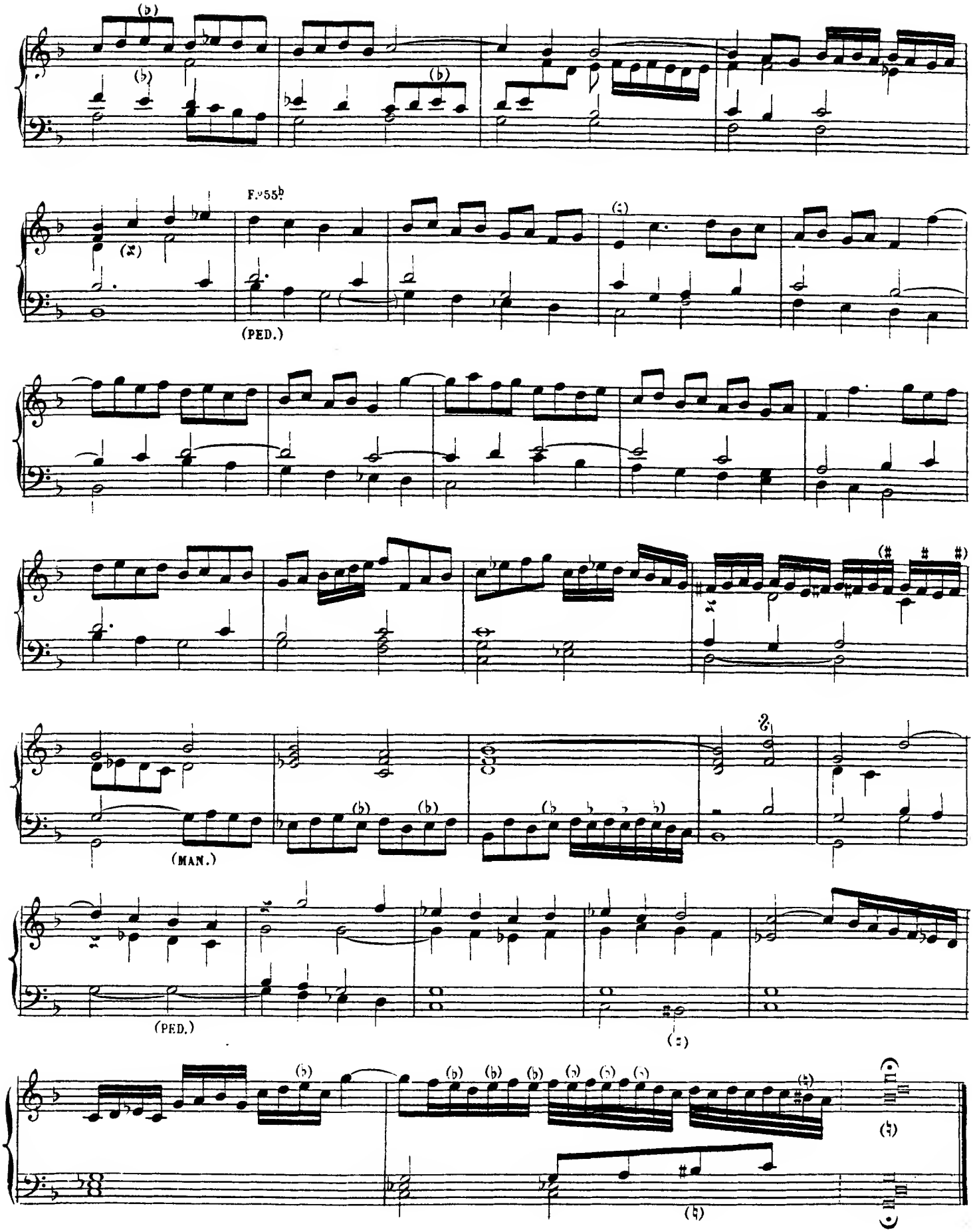


(1) Ms.

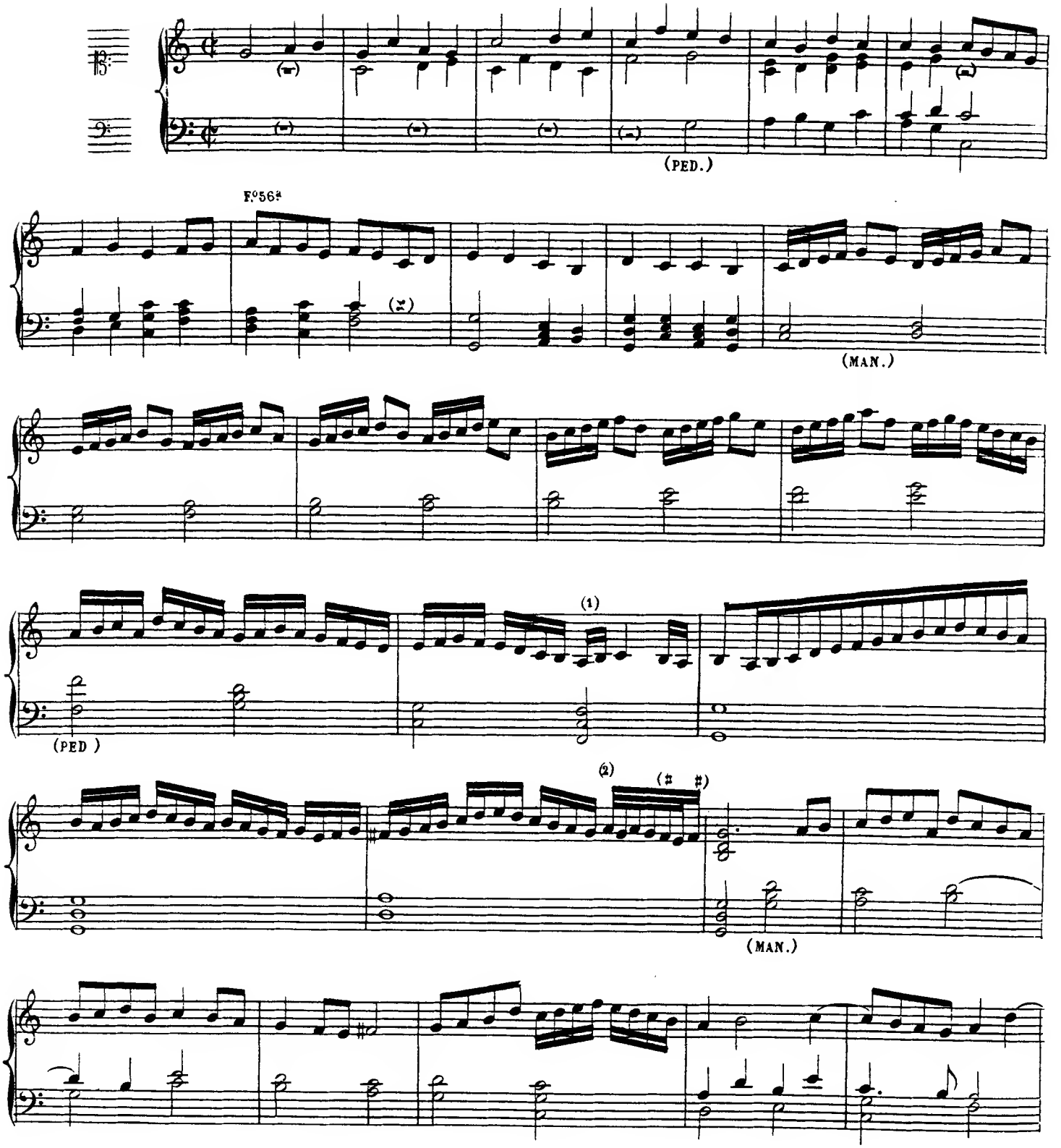


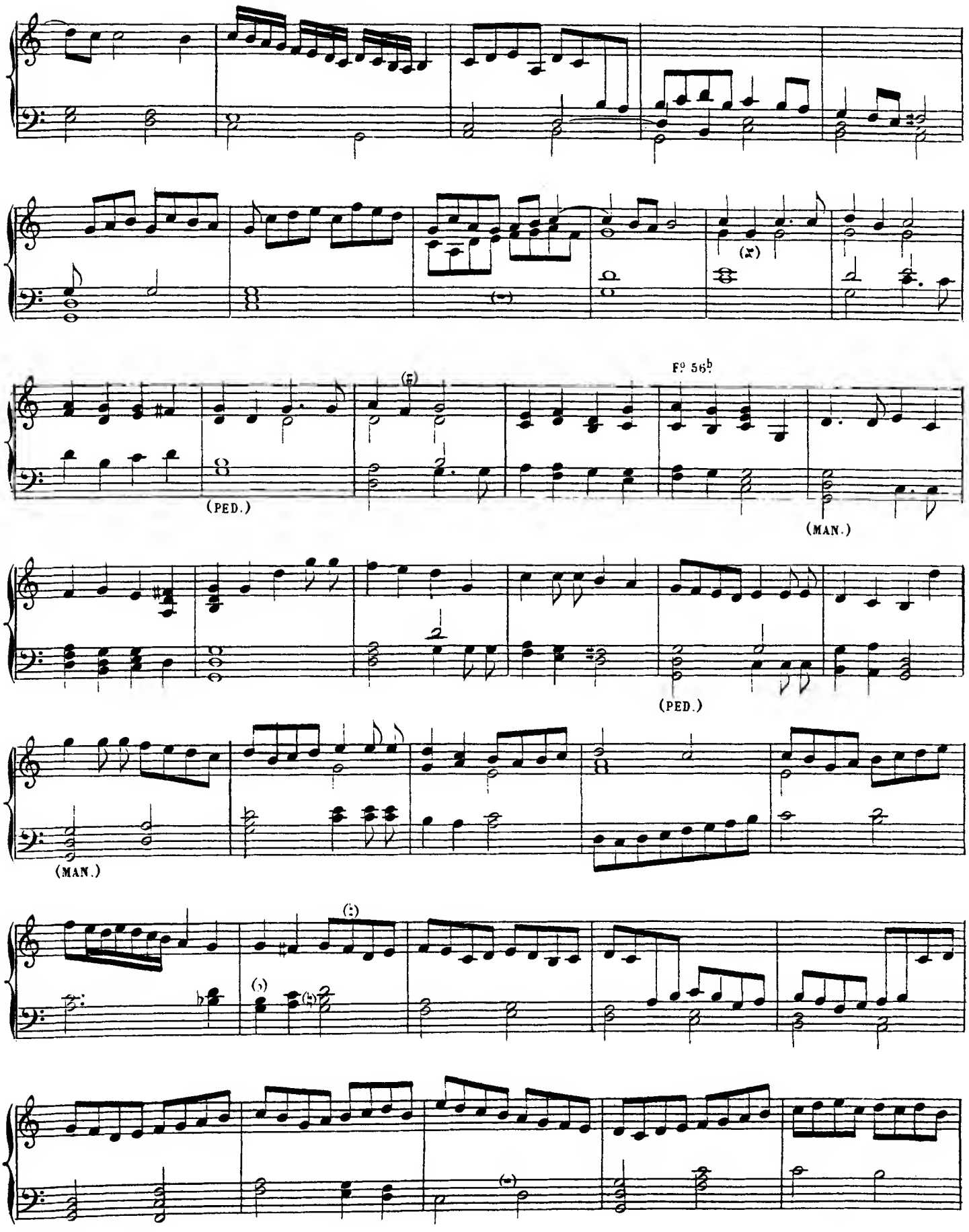
(1) Ms.

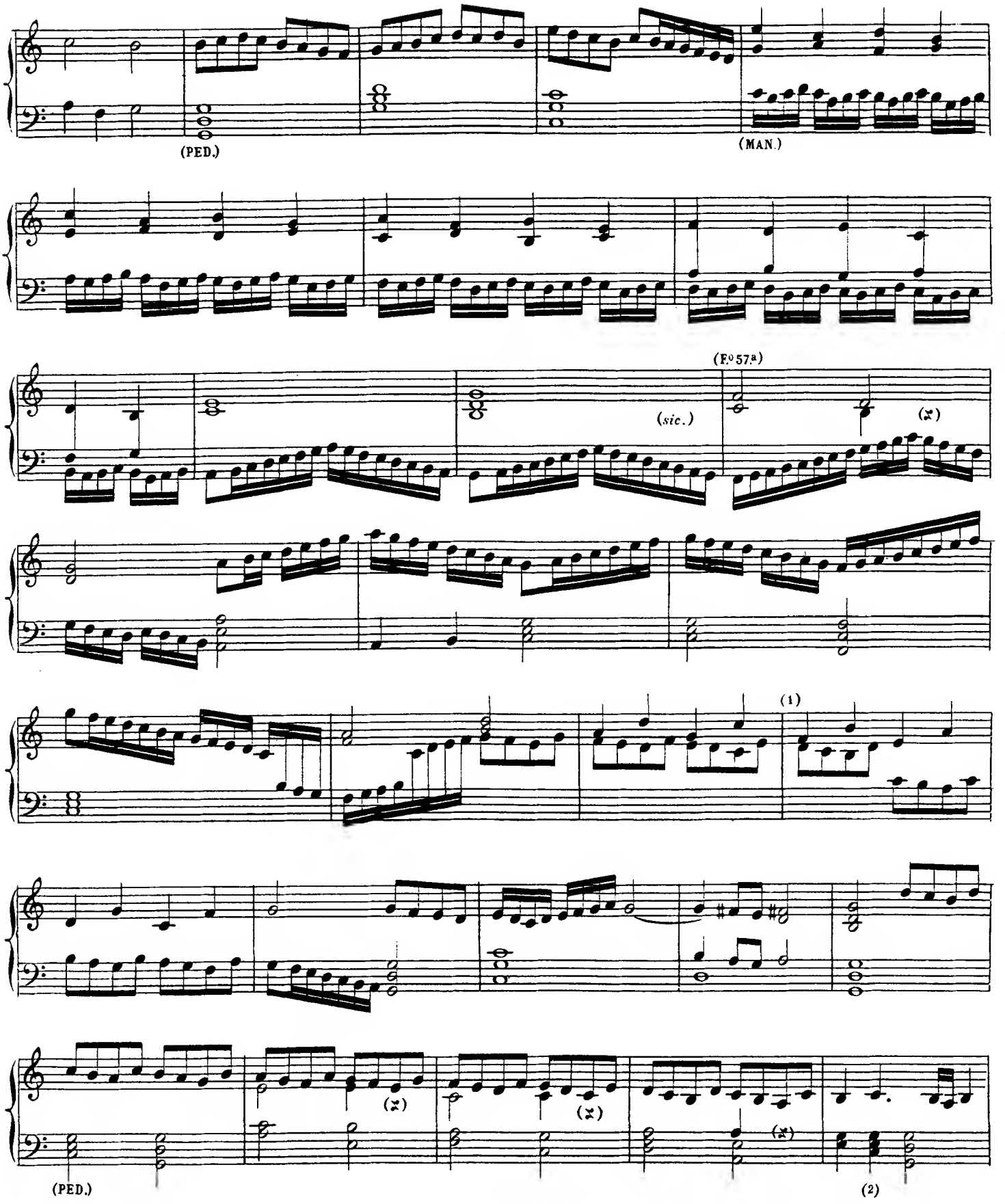
(2) Ms.


F.♭55♭
(PED.)
(MAN.)
(PED.)

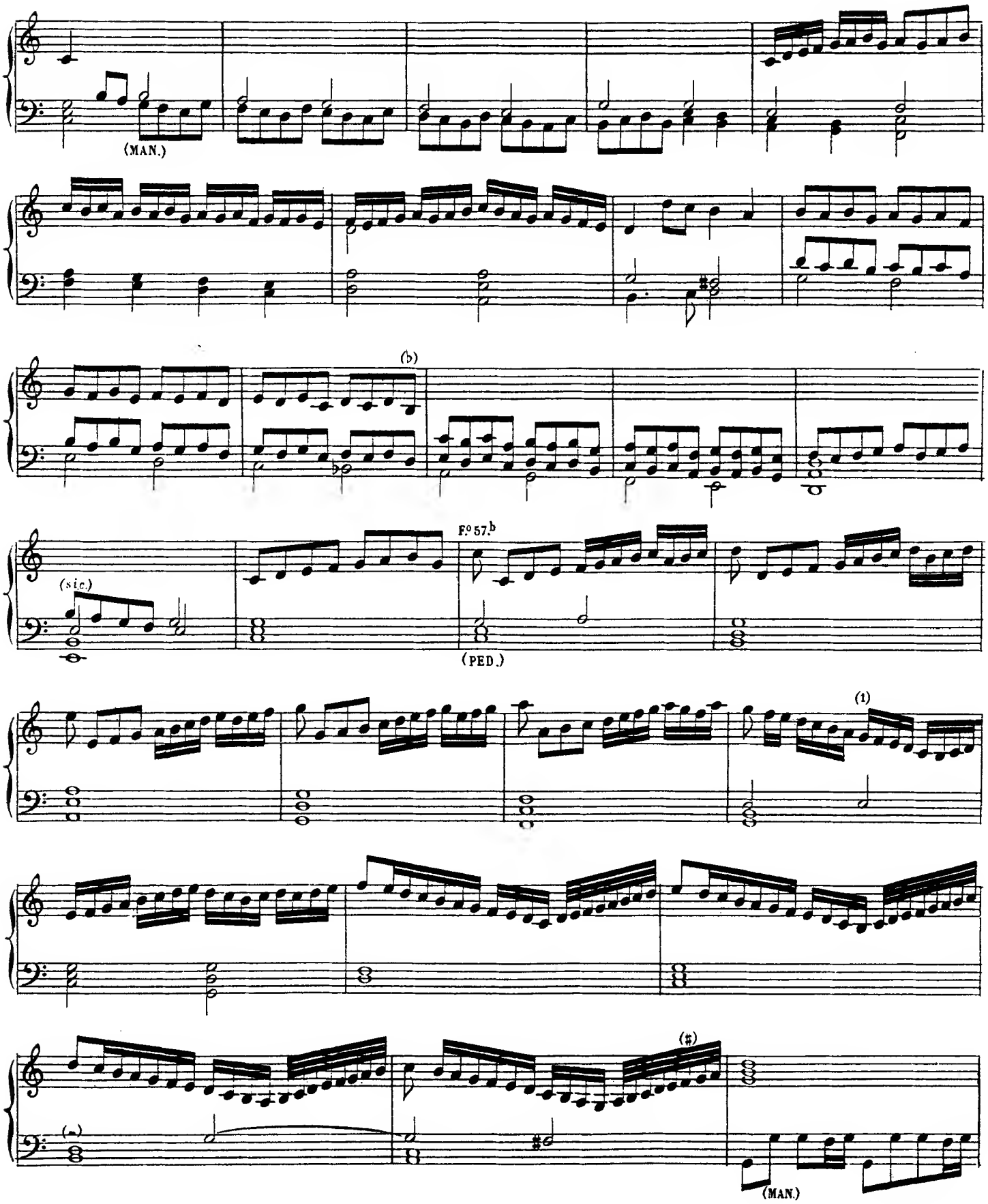
FANTASIE



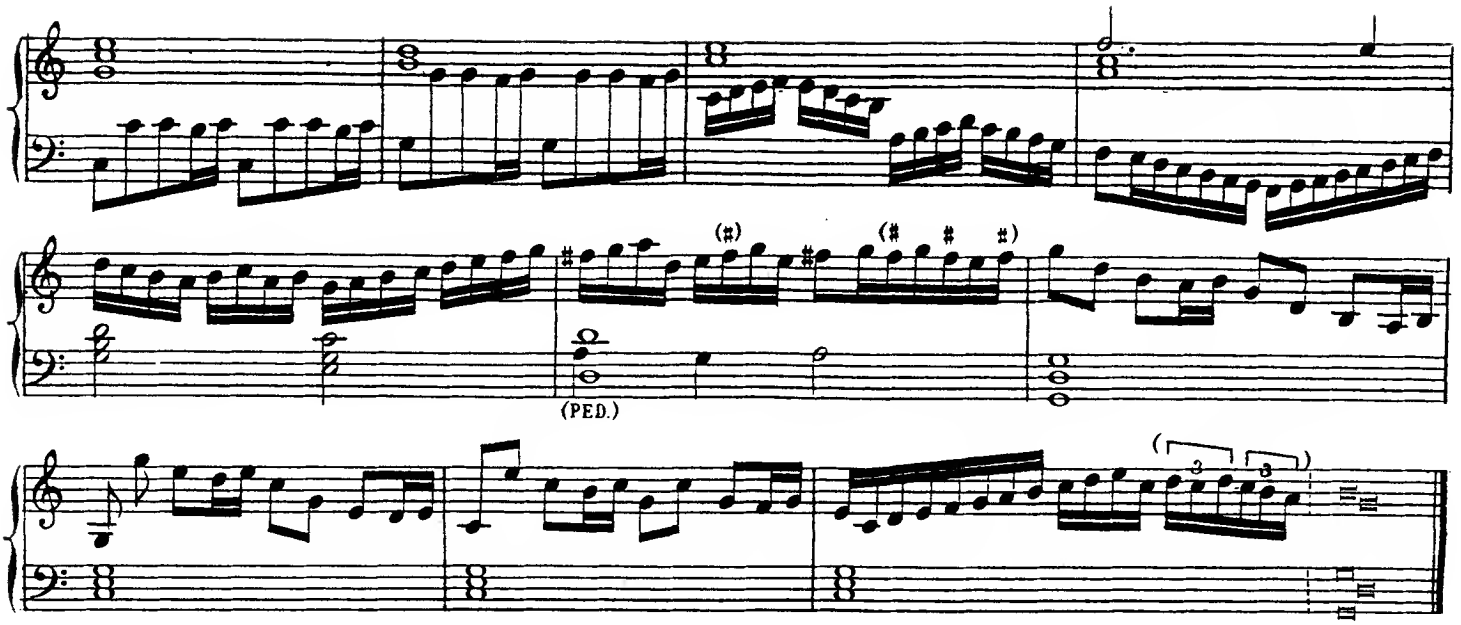

Fº 56b
(F)
(PED.)
(MAN.)
(PED.)
(MAN.)
(:)



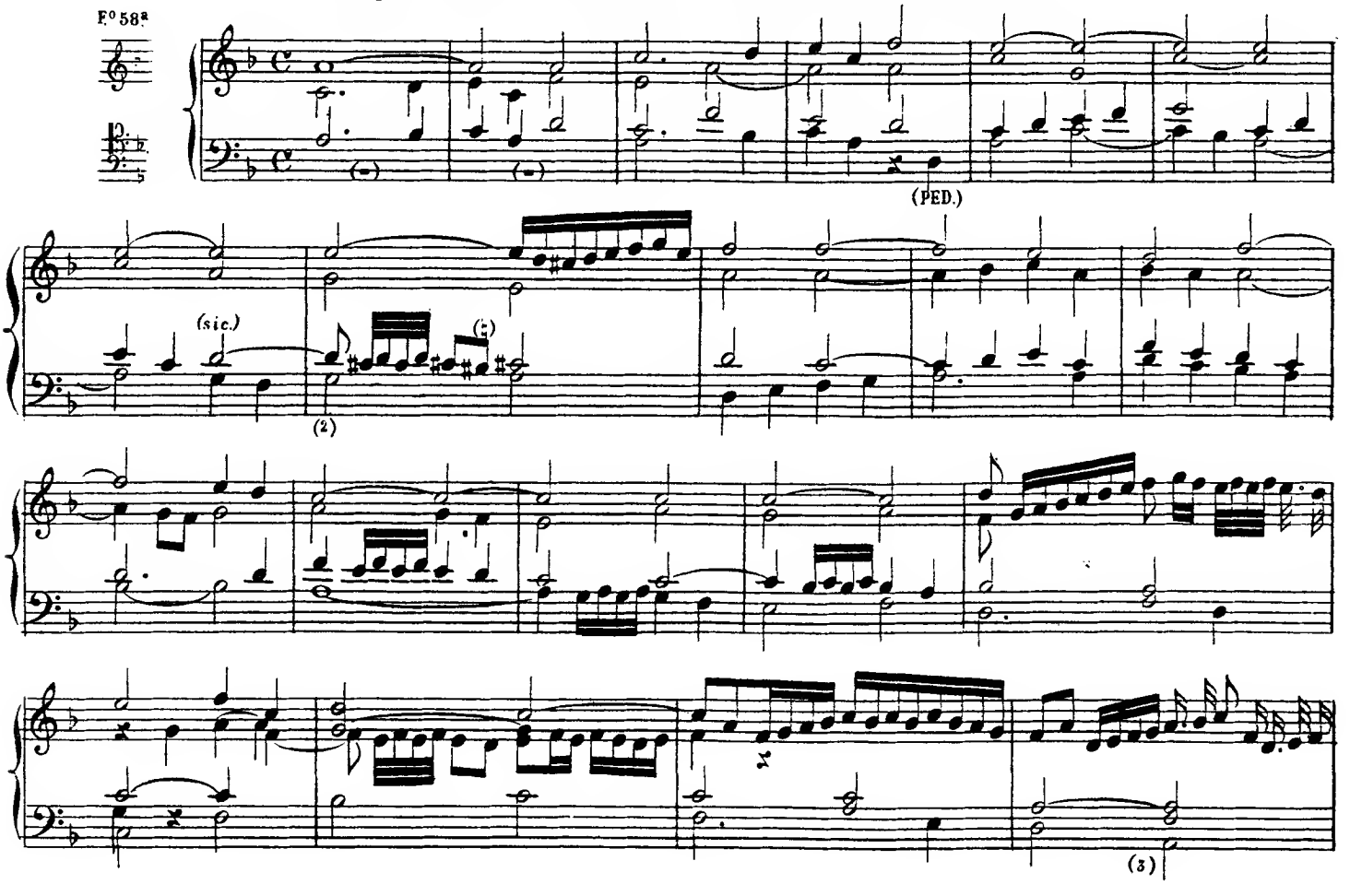
(1) Ms. LA au lieu de FA. (2) Ms.



(1) Ms.



(Quarto Tuono. Toccata Nona[1])



(1) Je donne ce titre d'après l'édition originale *Toccata d'Involatura d'organo* de Claude Merulo, ouv. cité, p. 39.

(2) Ms.

(3) Ms. MI au lieu de FA.

(MAN.)

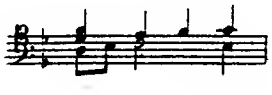
(PED.) (1)

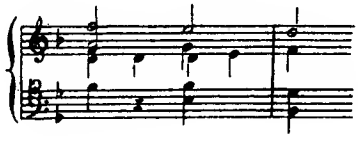
F° 58b

(MAN.)

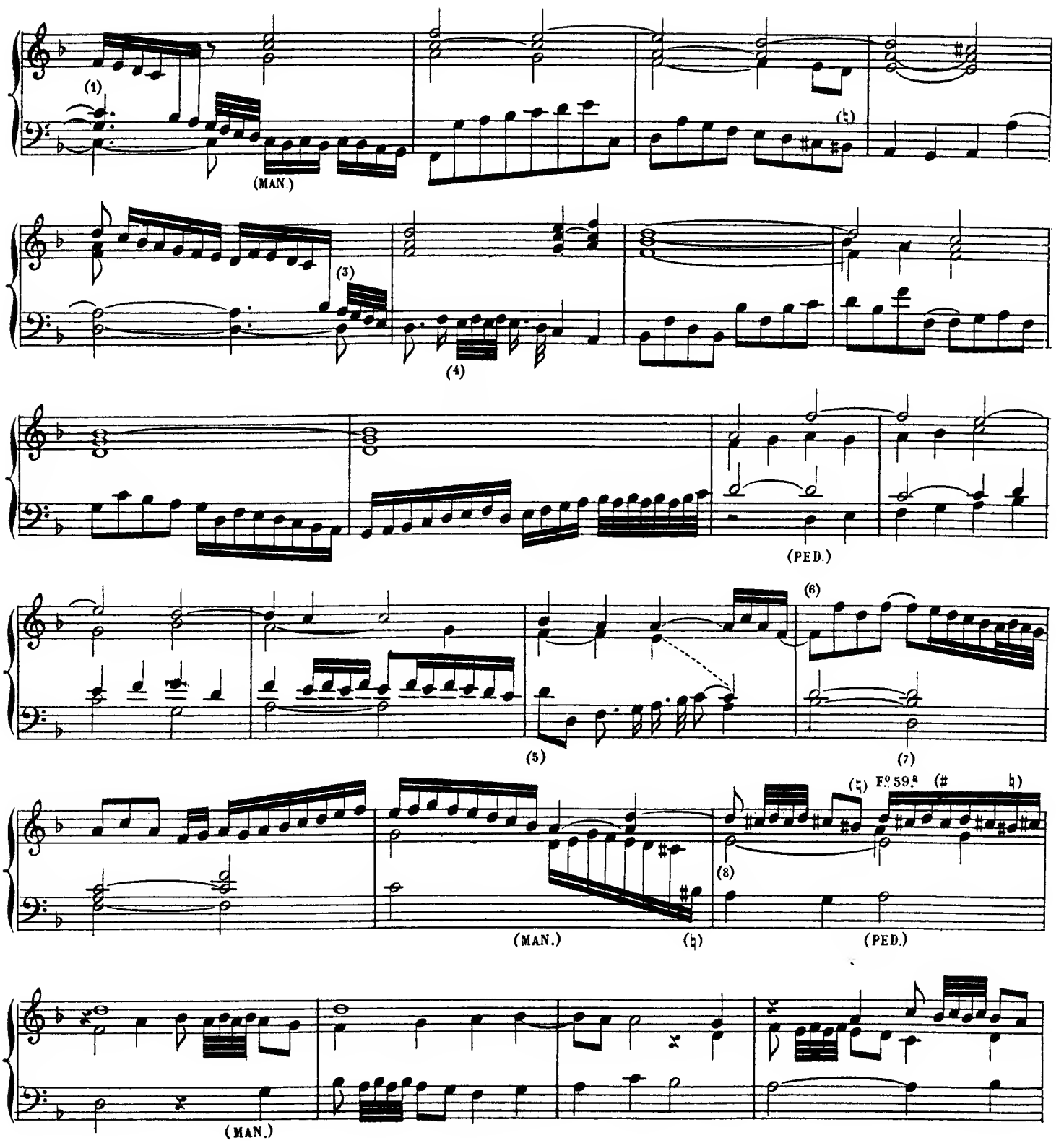
(PED.)

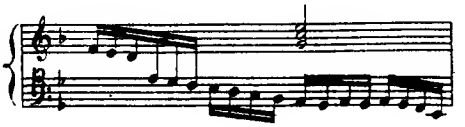
(1) Ms. DO au lieu de RE.

(2) Ms. 

(3) 

(A.G.149.)

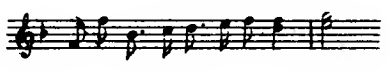


(1) 

(2) Ms. SI ♭.

(3) Ms. et Edition originale. Quatre doubles croches.

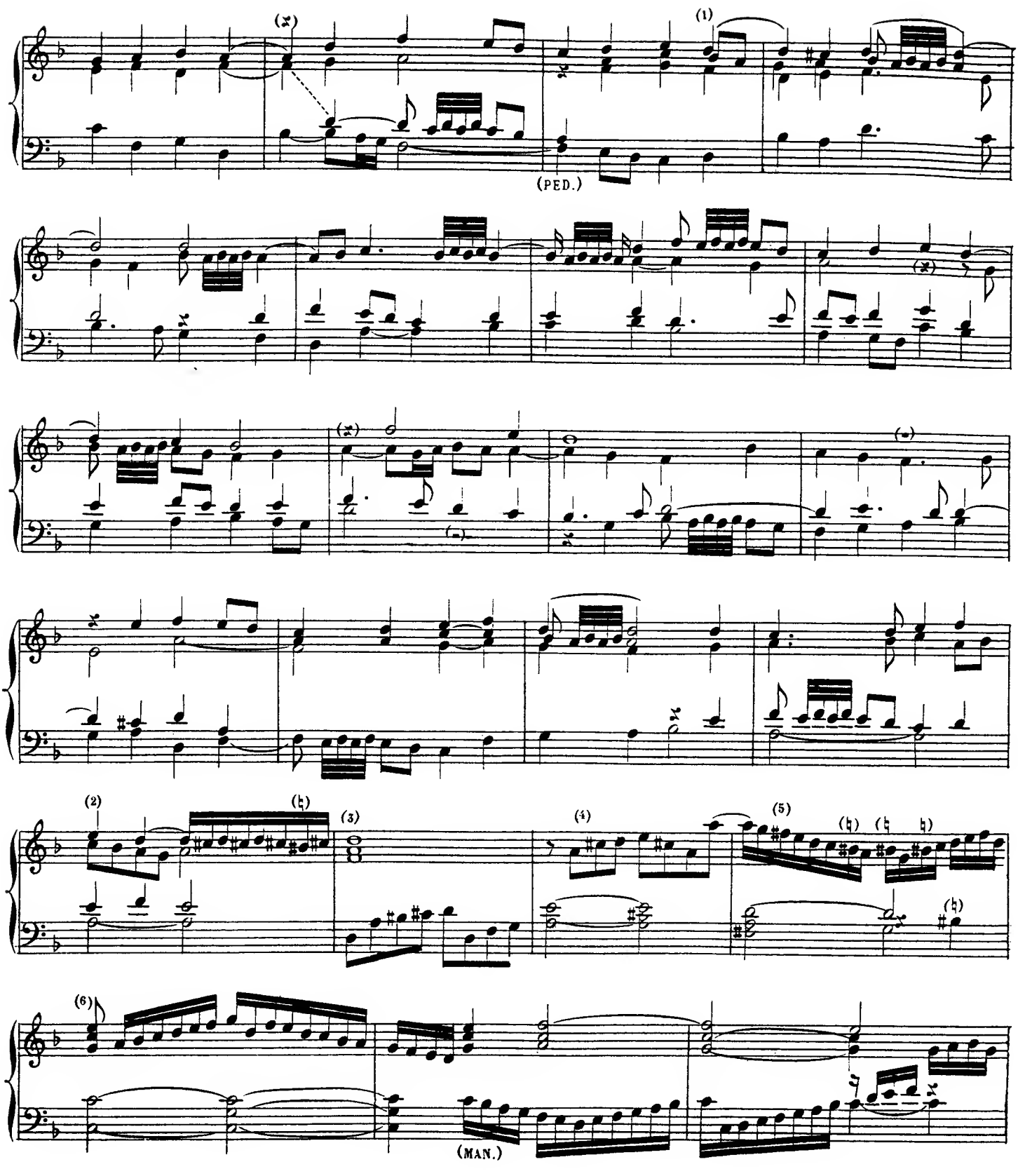
(4) Ms. 4

(5) 

(6)

(7) Ms. LA au lieu de SI.

(8) Ms.



(1) Ms.

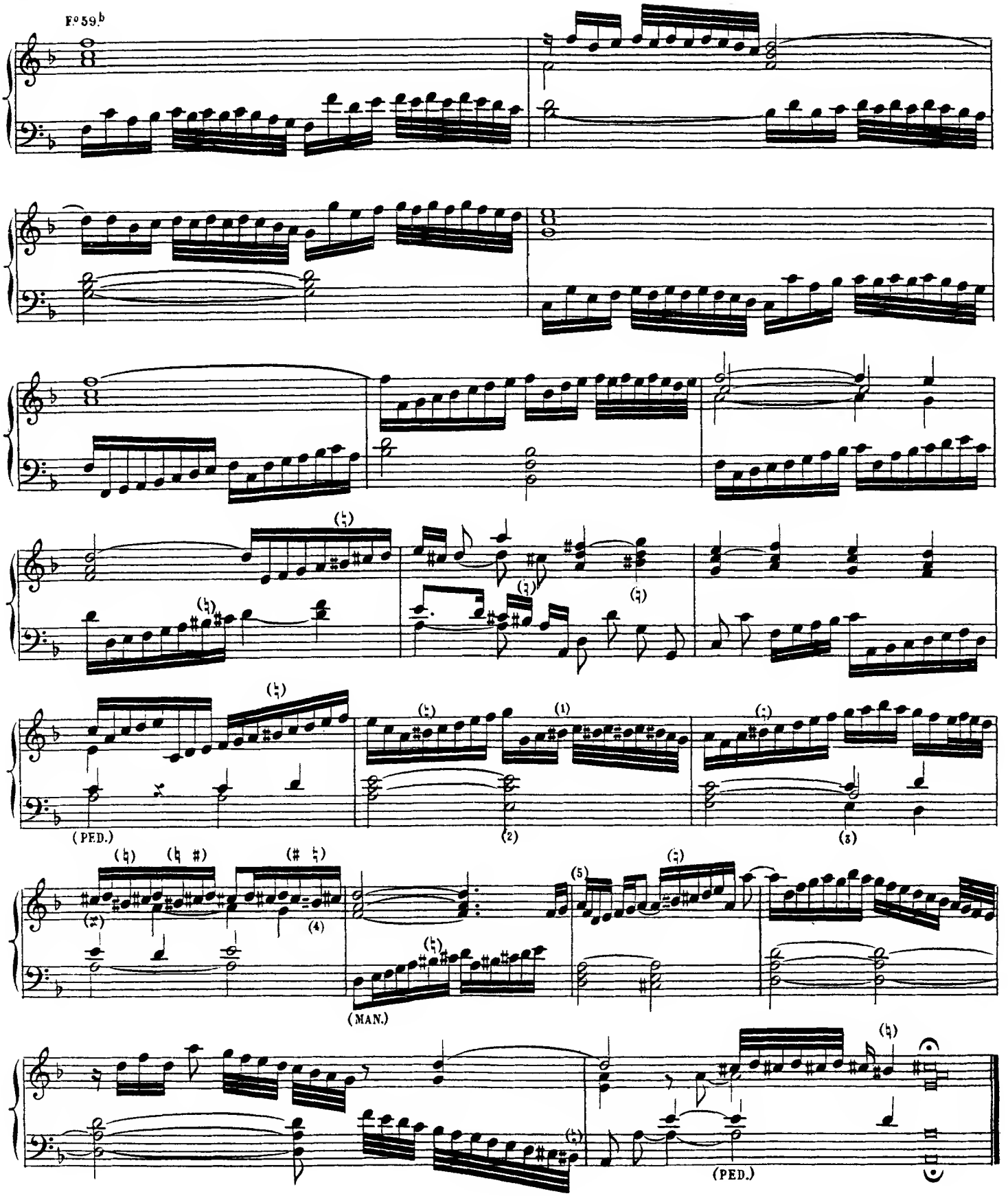
(2) Ms.

(3) Ms. FA dièze.

(4) Ms. DO naturel.

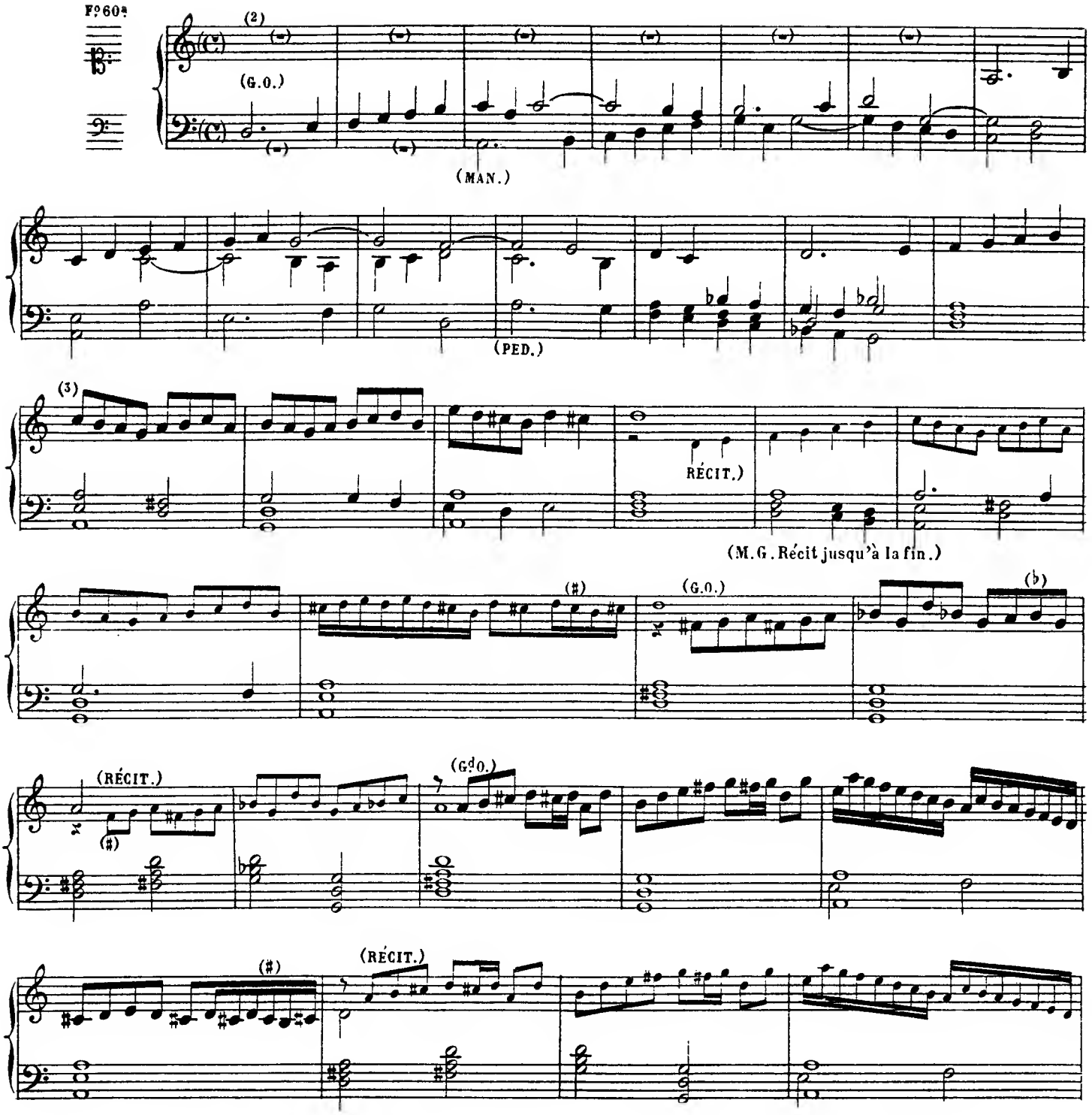
(5) Ms. FA naturel.

(6) Ms. LA au lieu de SOL.



(1) Ms. Si ♭. (2) Ms. (3) Ms. (4) Ms. Si ♭. (5) Ms.

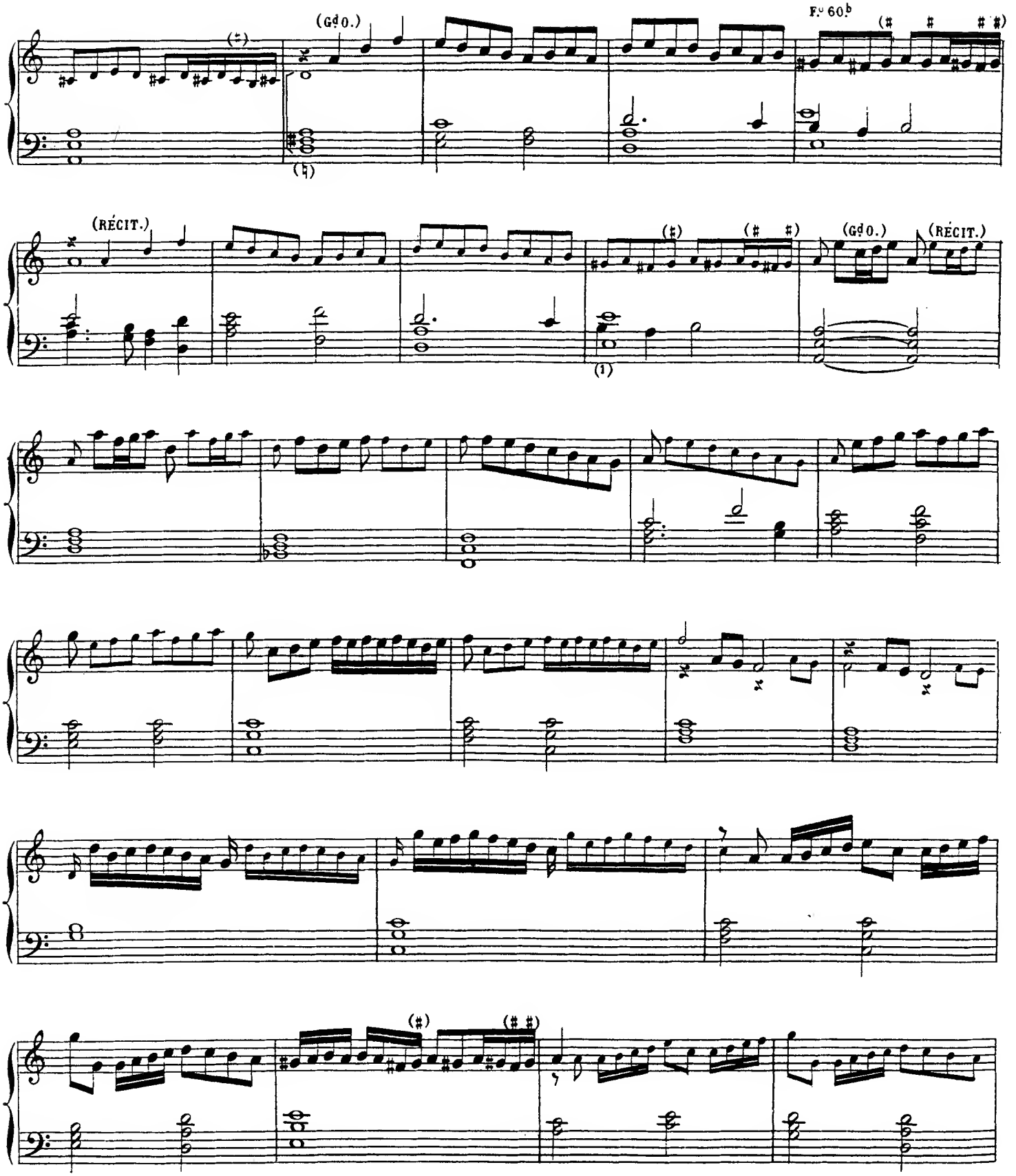
(FANTASIA[1])



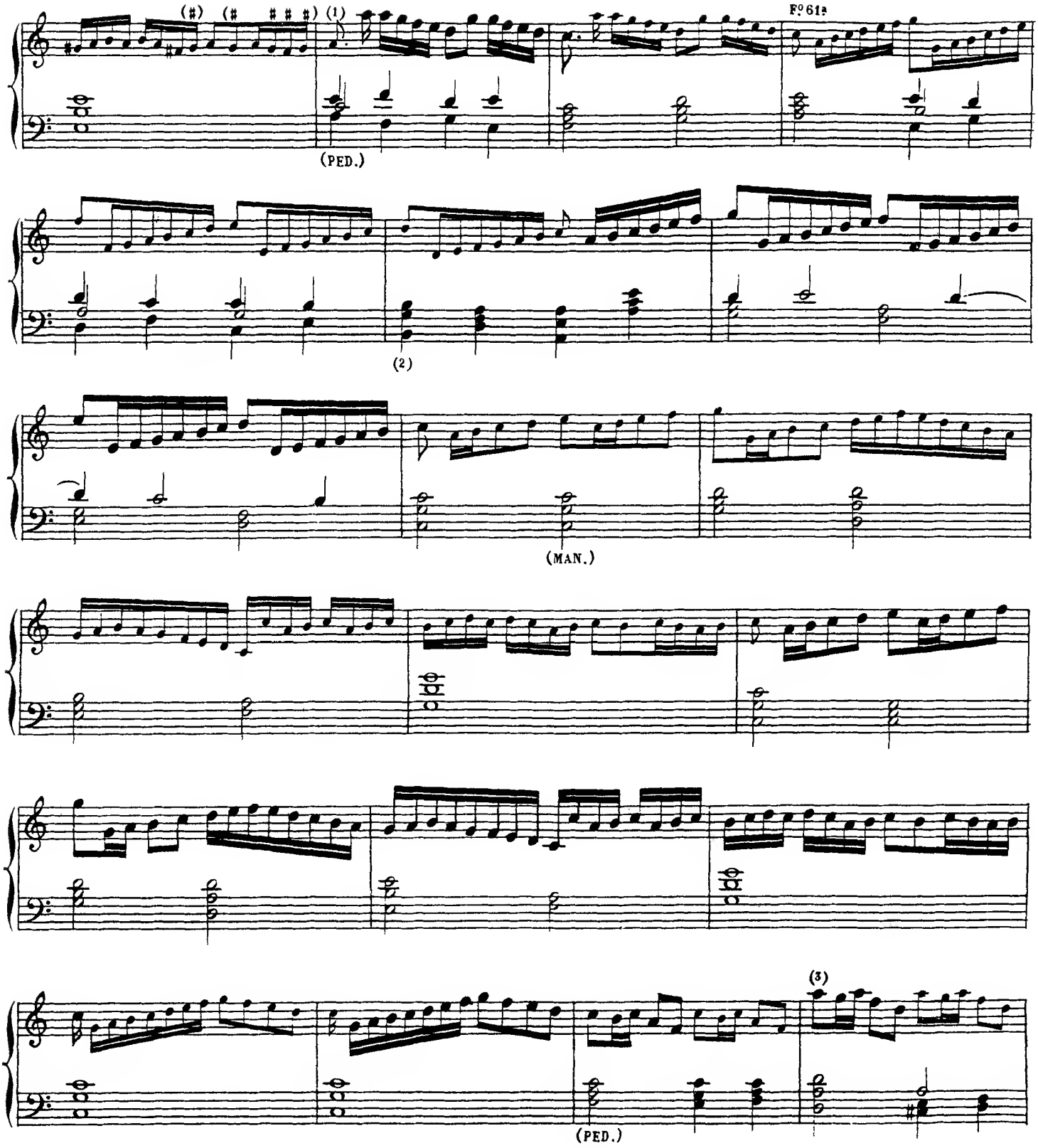
(1) Le titre de ce morceau de Sweelinck est donné d'après l'édition de Max. Seiffert, ouv. cité, page 49.

(2) RÉCIT, fermé Fl. douces de 8 et 4.
Gd ORGUE, Fl. Harm. de 8 et 4. N. B. A la main droite, jouer sur le Gd O. les passages gravés en grosses notes, et sur le Récit ceux en petits caractères.
PÉDALE: Jeux doux de 16 et 8.

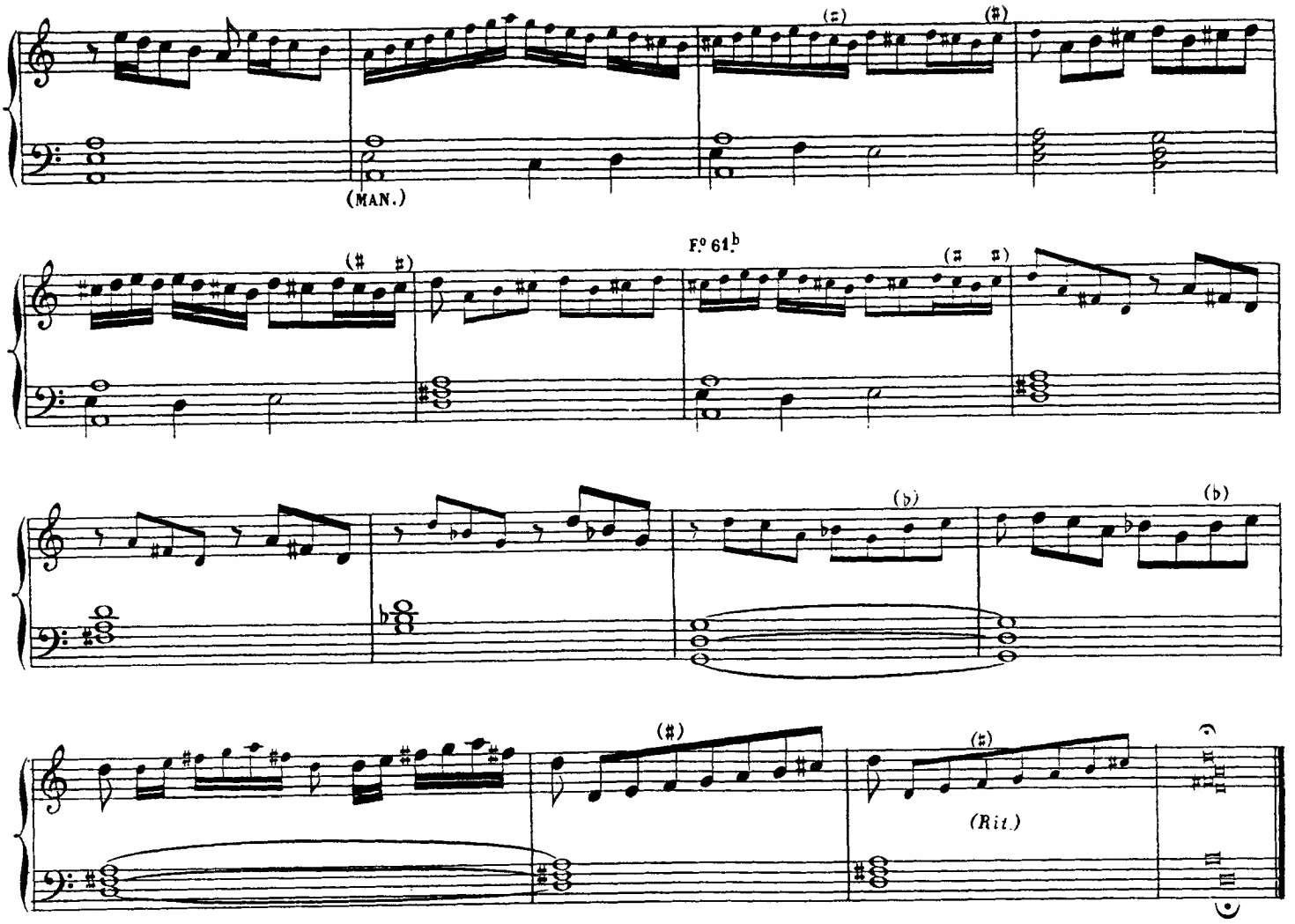
(3) Msv



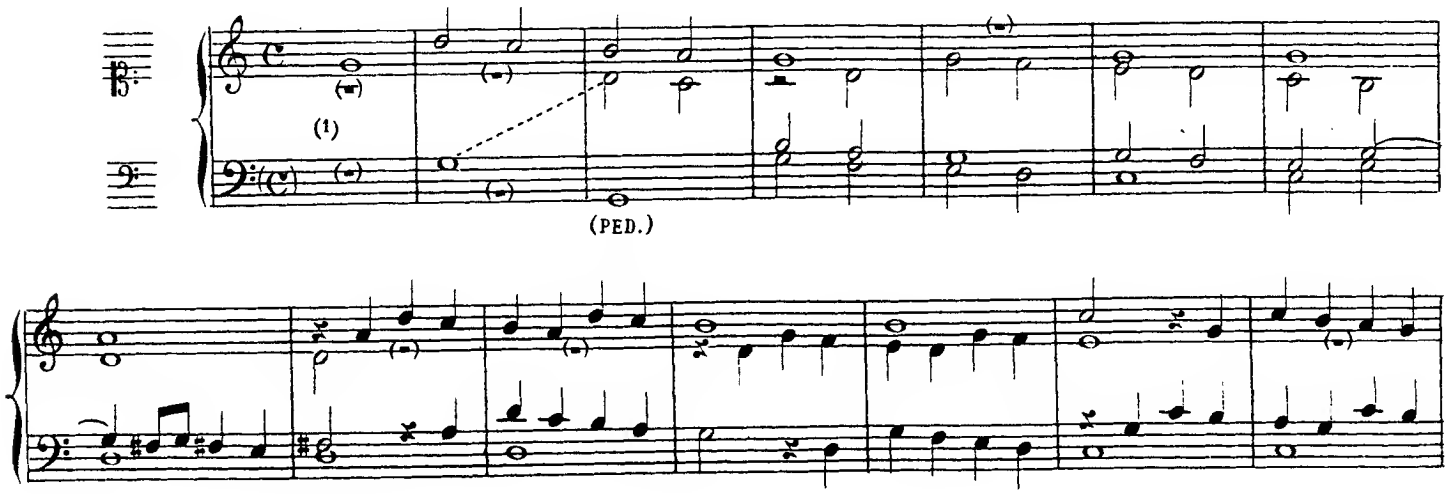
(1) Ms. DO au lieu de MI à la basse.


(♯) (♯ ♯ ♯ ♯)
(1)
Fº 61ª
(PED.)
(2)
(MAN.)
(3)
(PED.)

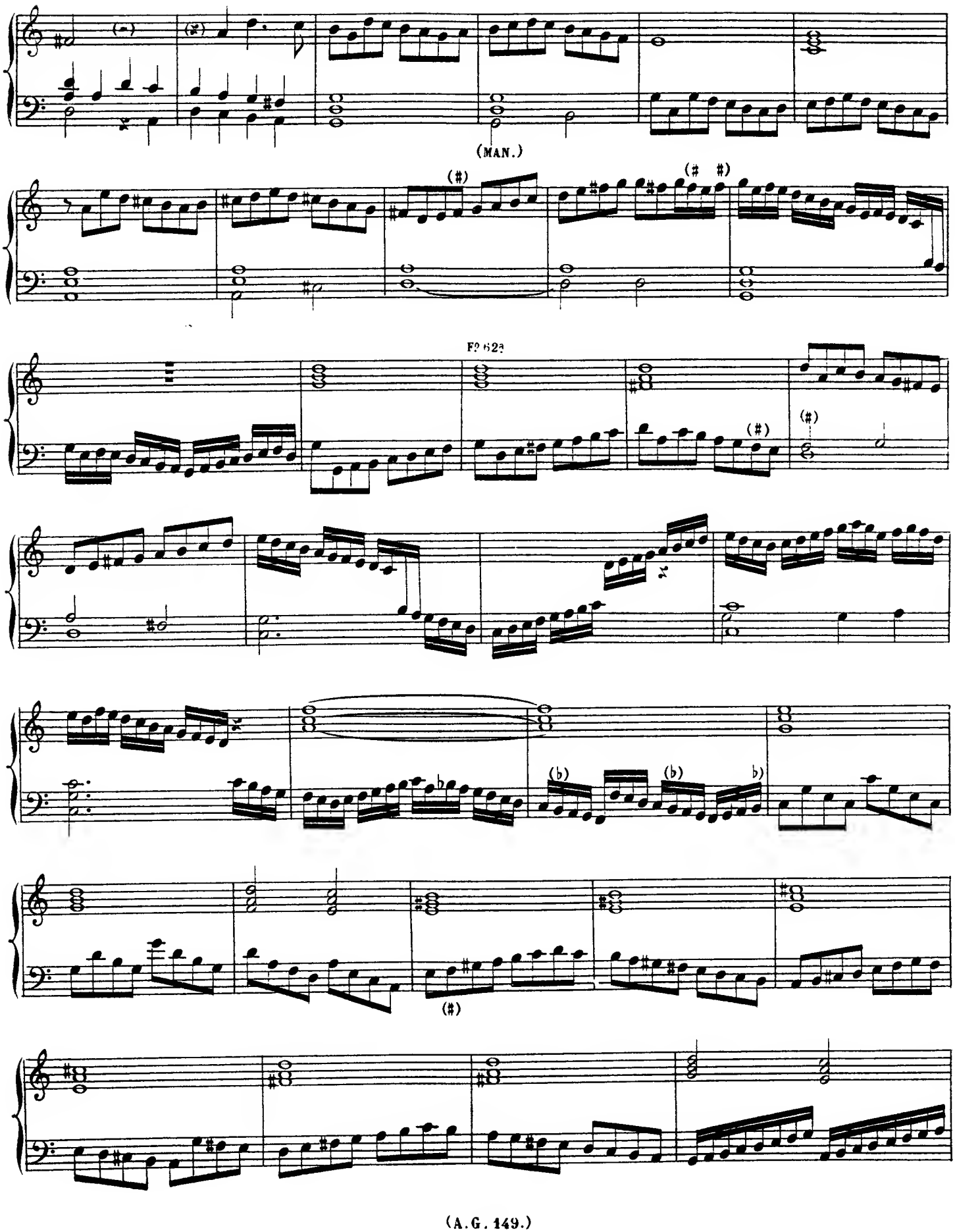
(1)
(2) Ms.
(3)

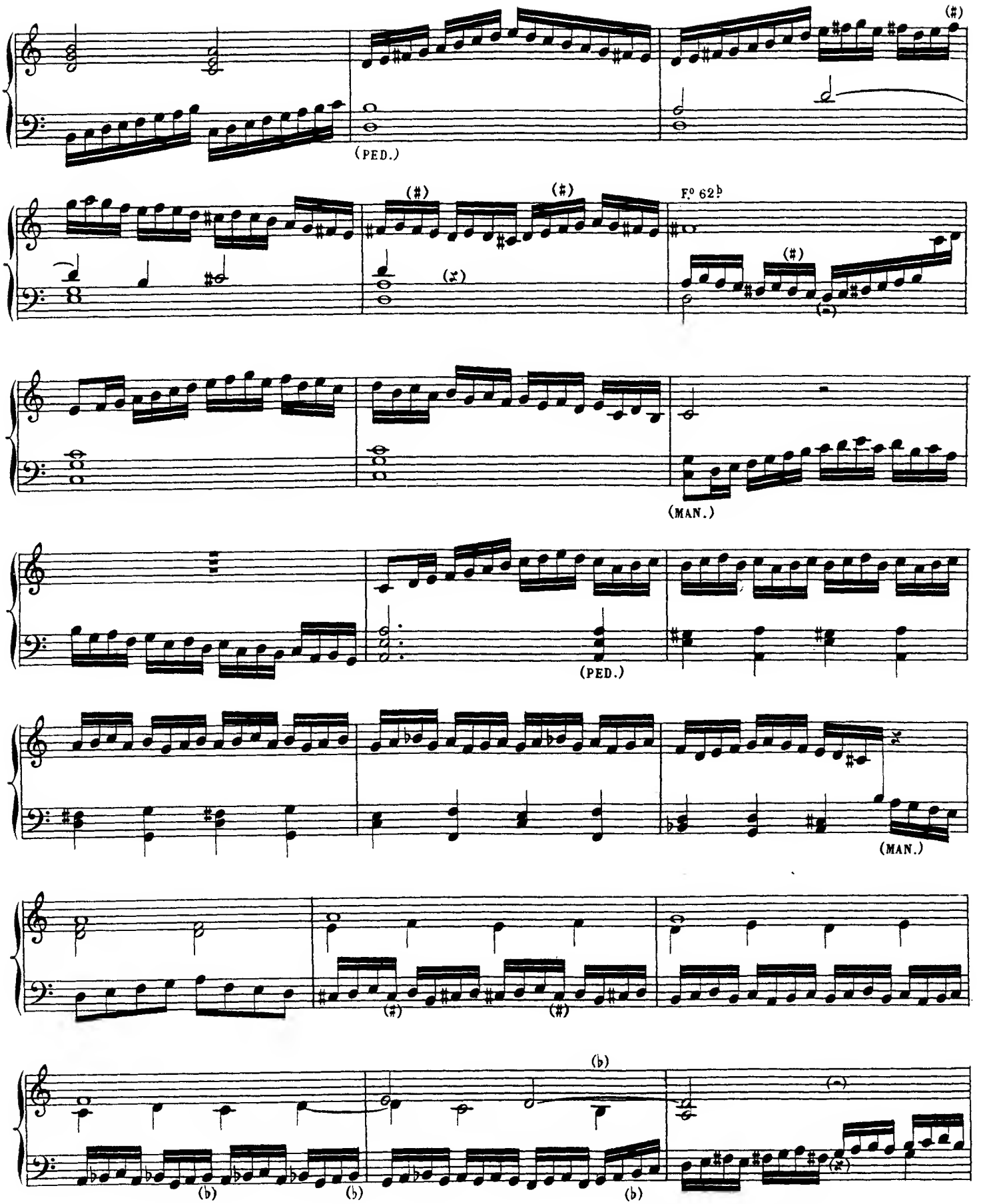


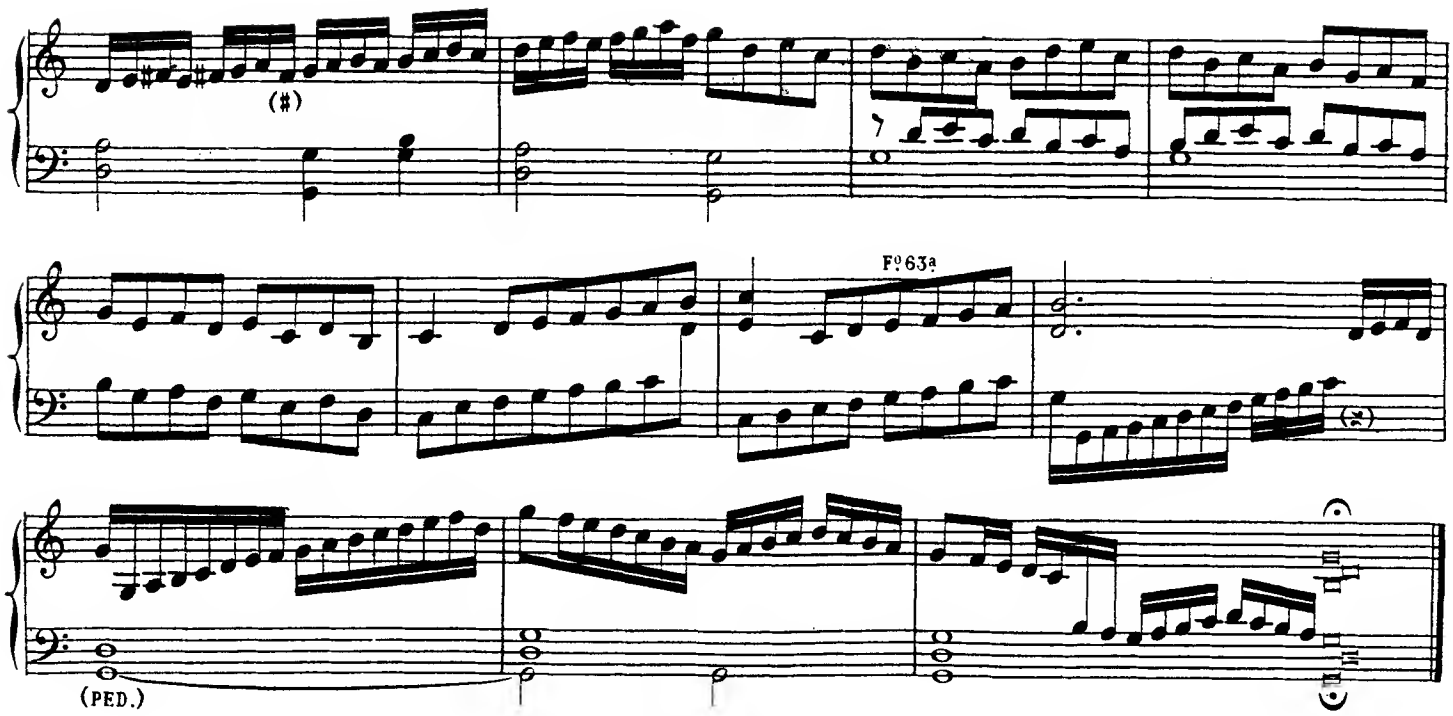
(***)



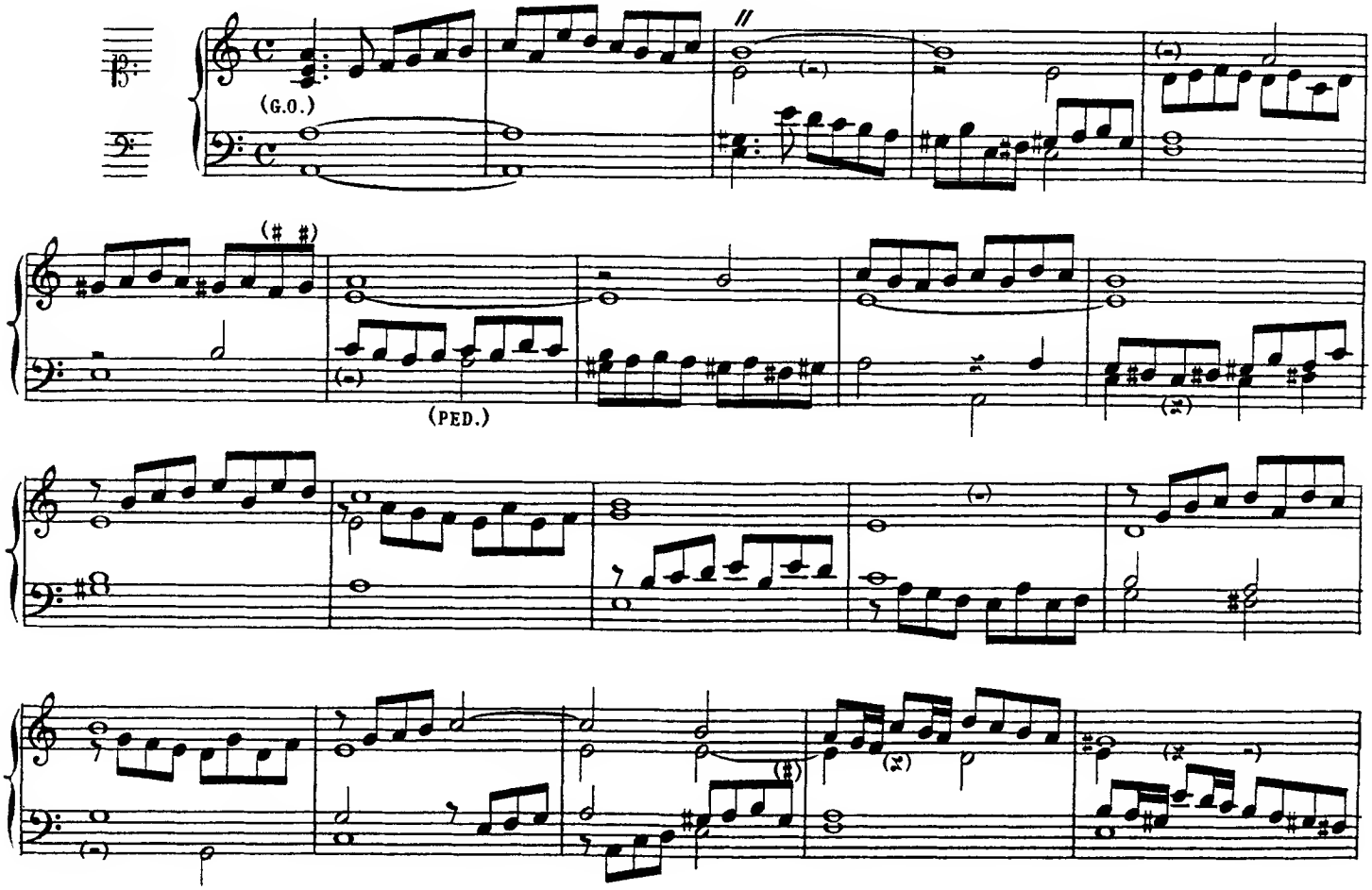
(1) Positif ou Récit, petit Plein-jeu.
Pédale, Jeux doux de 16 et 8.


(MAN.)

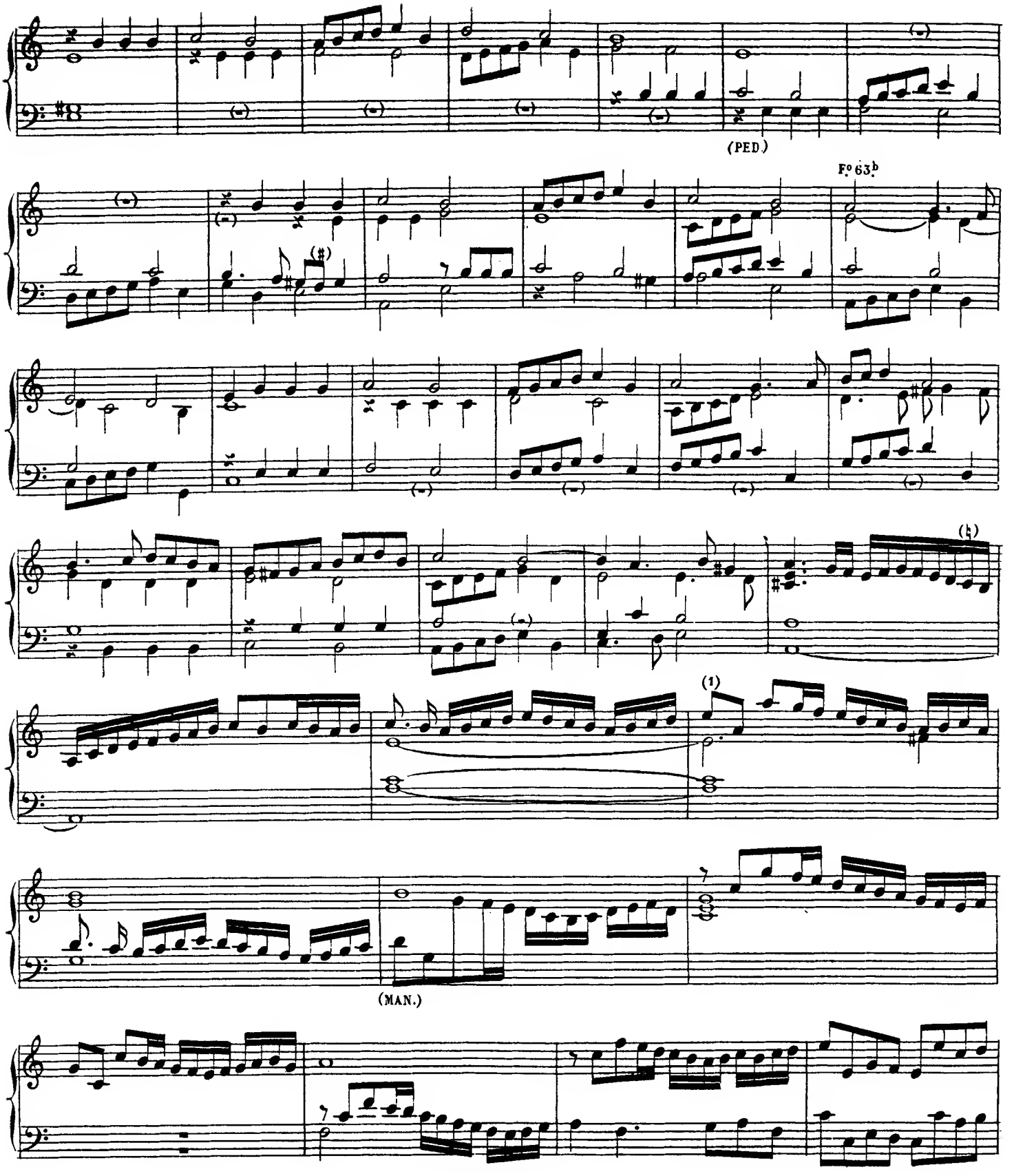

(PED.)
F° 62♭
(MAN.)
(PED.)
(MAN.)



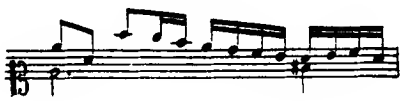
(Toccata[1])

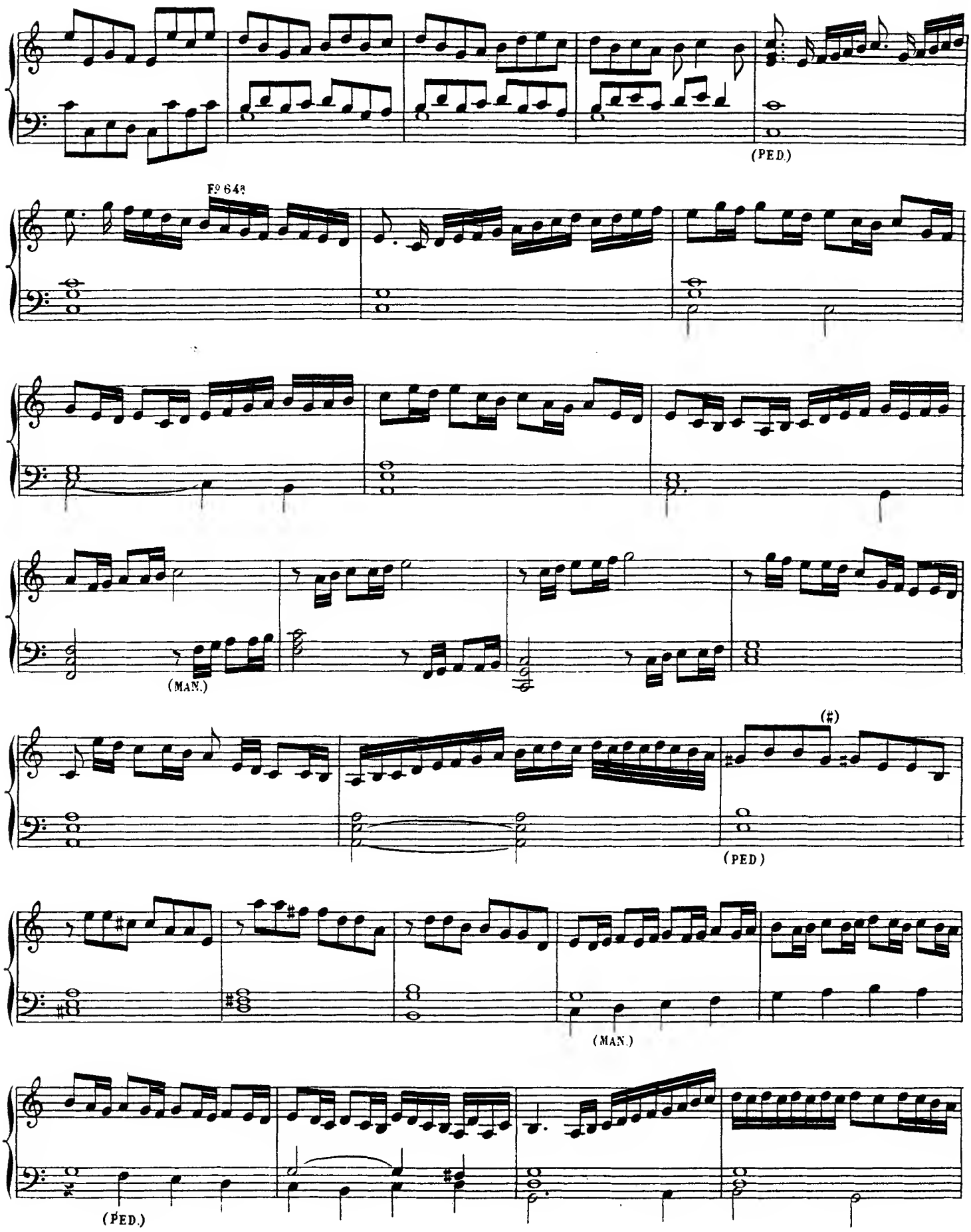


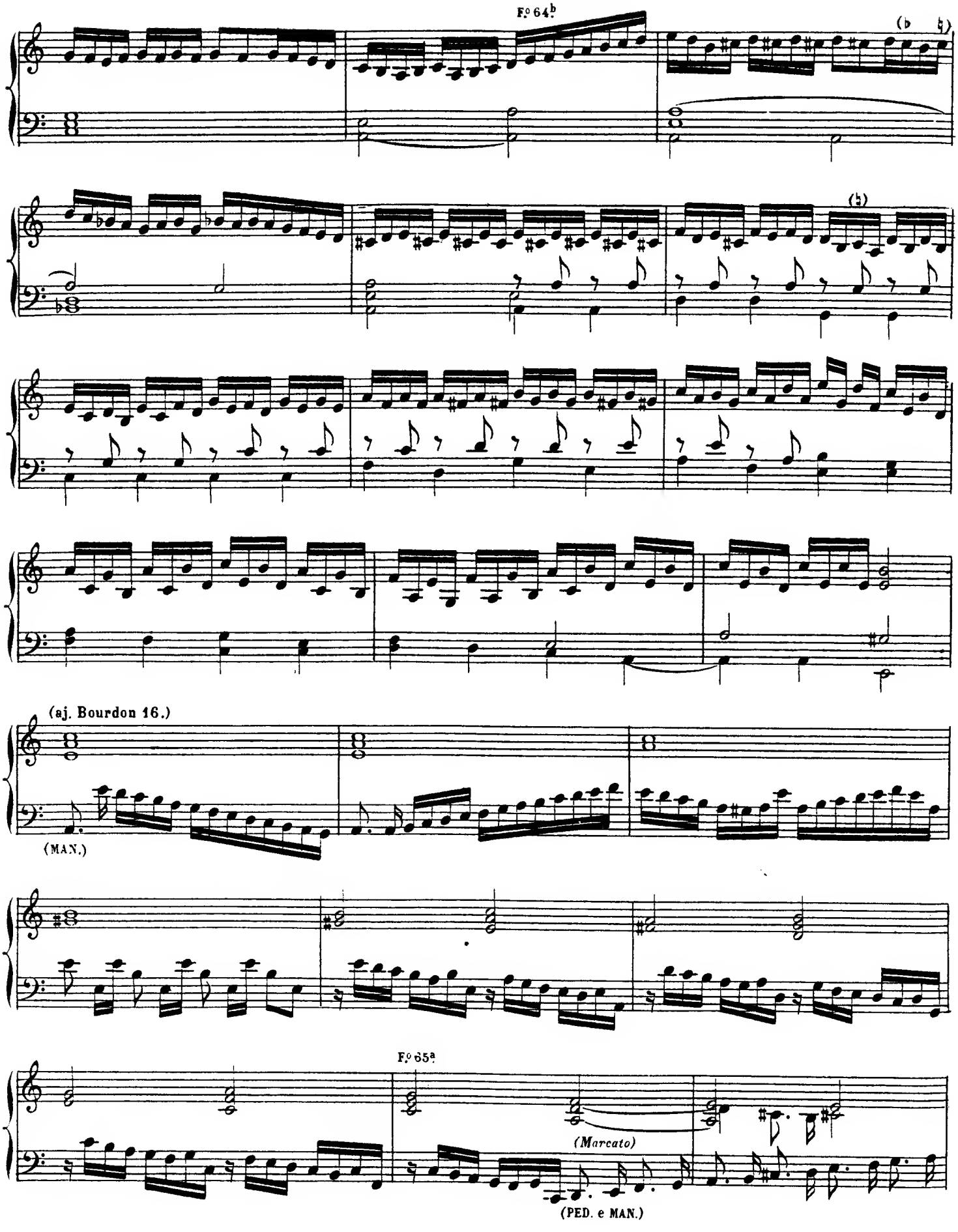
(1) Le titre de ce morceau de Sweelinck est donné d'après l'édition de Max Seiffert; ouvrage cité, page 66.

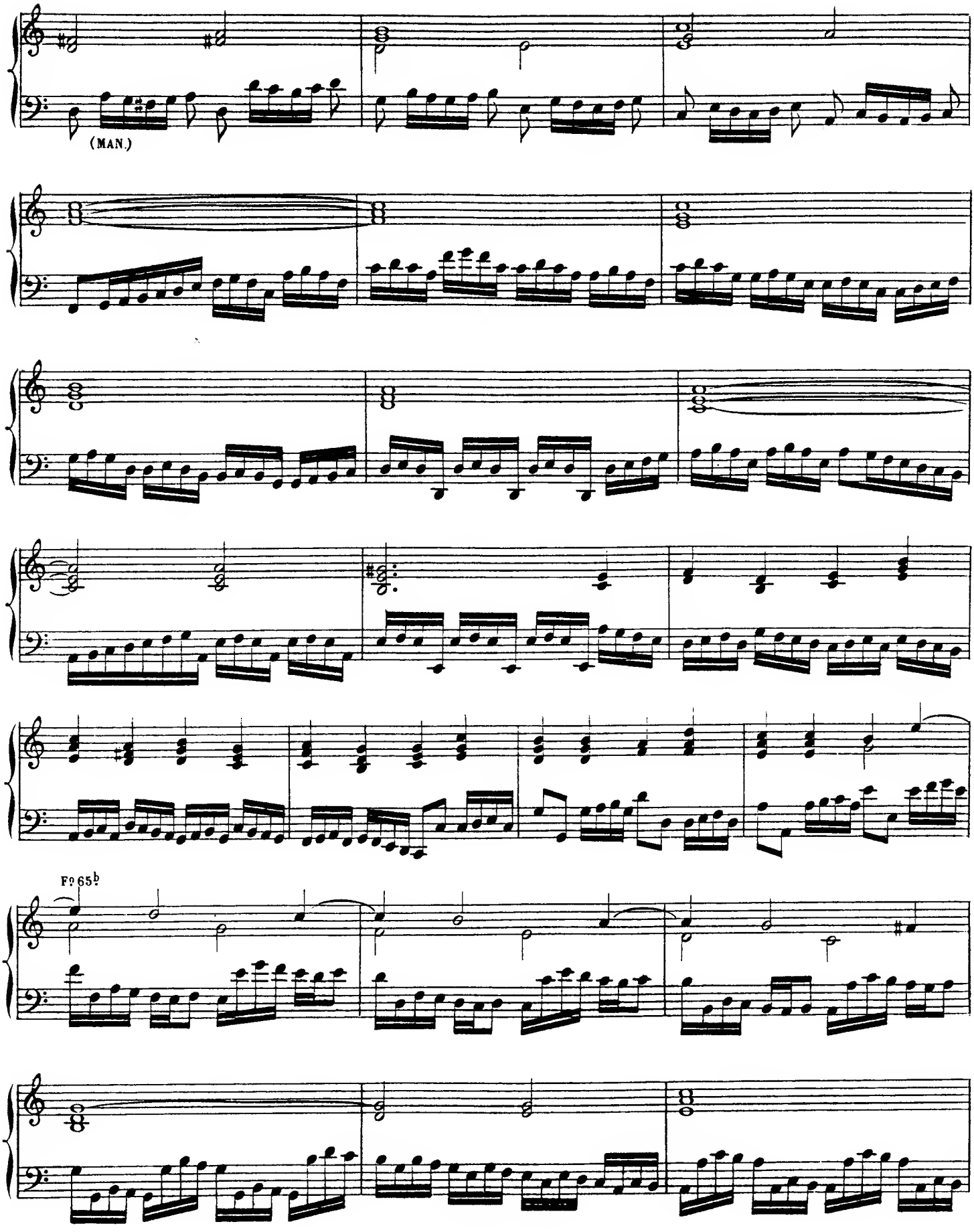


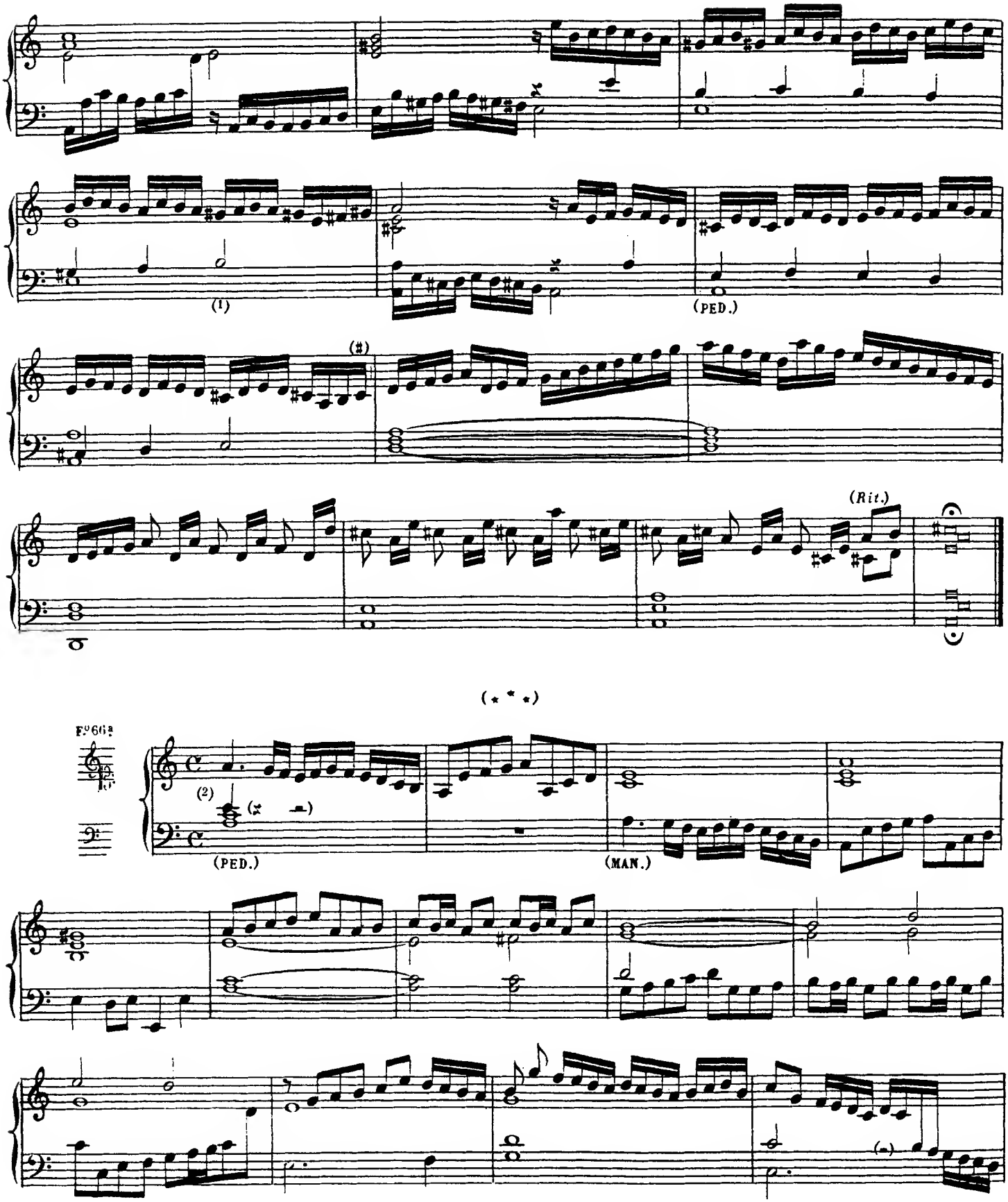
(1) Ms.




(PED.)
F♯ 643
(MAN.)
(♯)
(PED)
(MAN.)
(PED.)

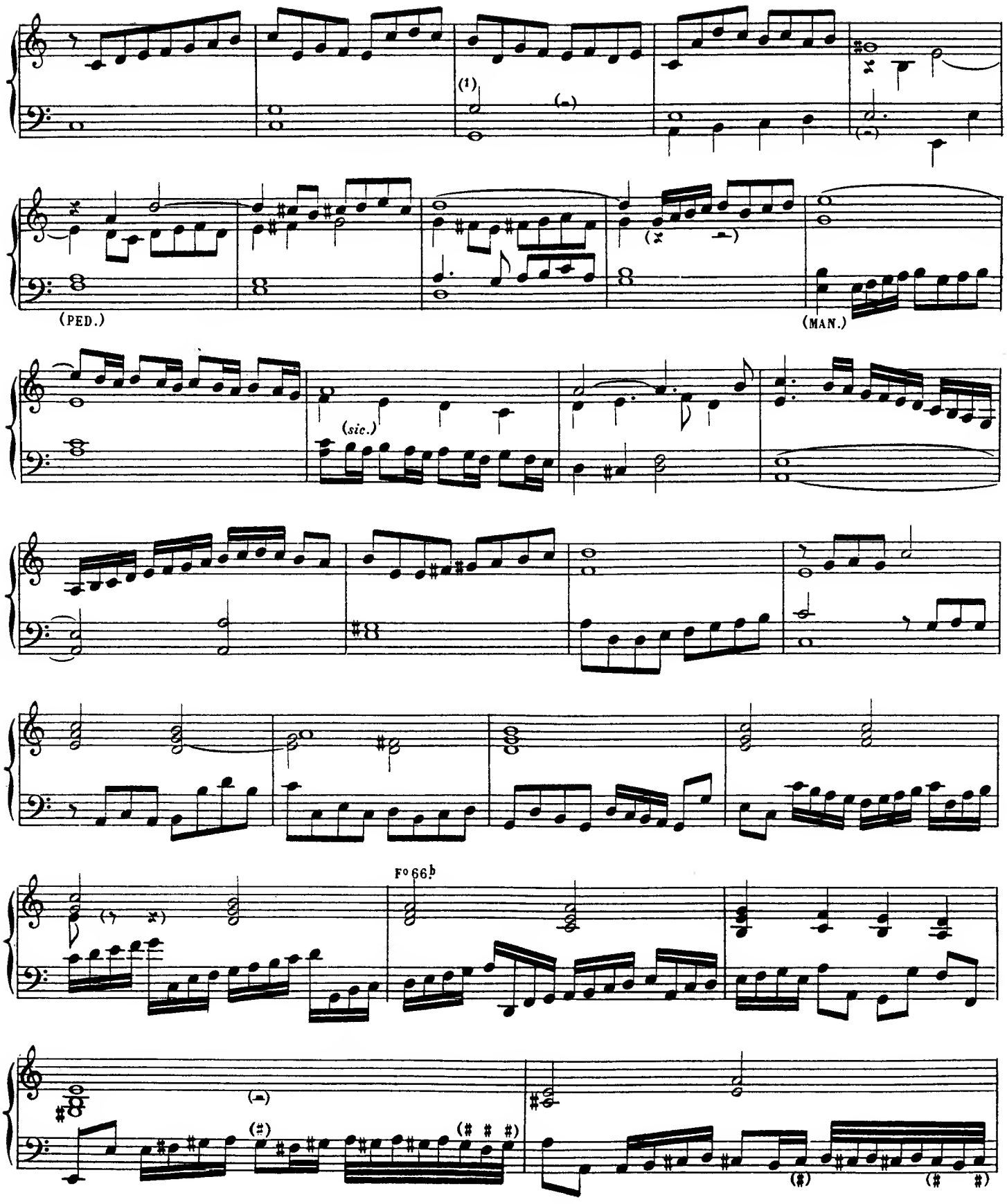

Fº 64b
(♭ ♮)
(♮)
(aj. Bourdon 16.)
(MAN.)
Fº 65a
(Marcato)
(PED. e MAN.)


(MAN.)
Fo 65b

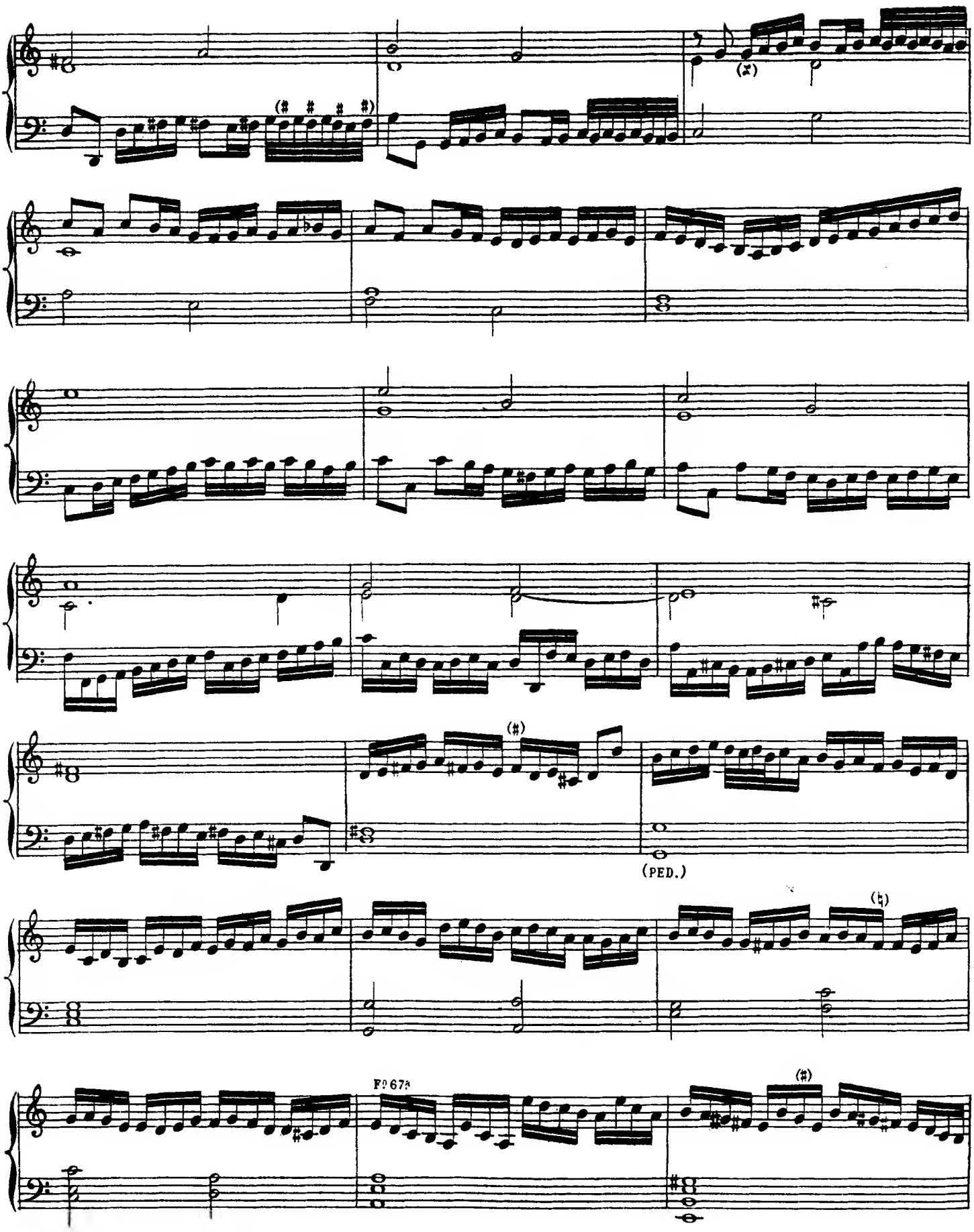


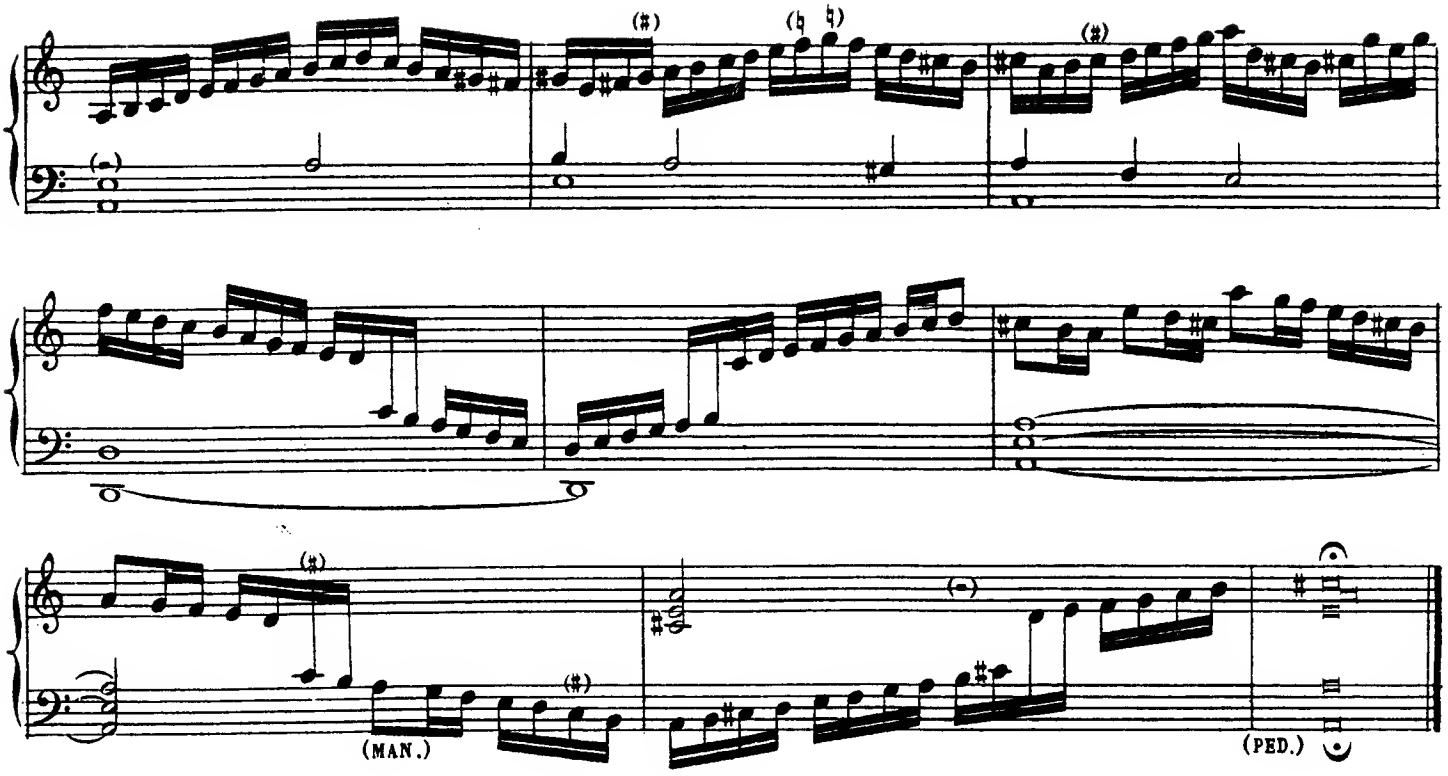
(1) Ms. LA au lieu SI au ténor.

(2) Grand-chœur.

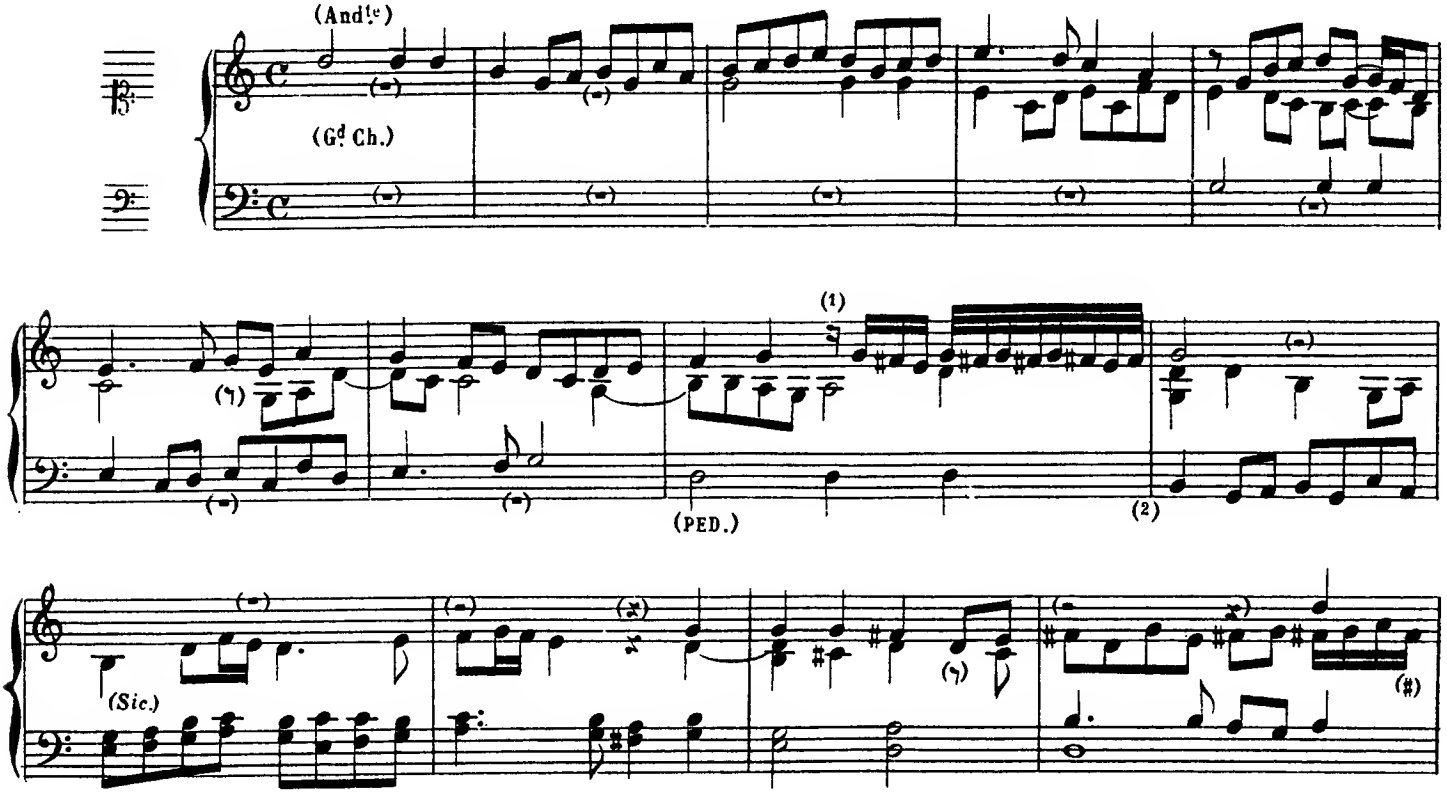


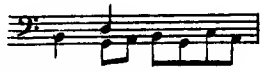
(1) Ms.

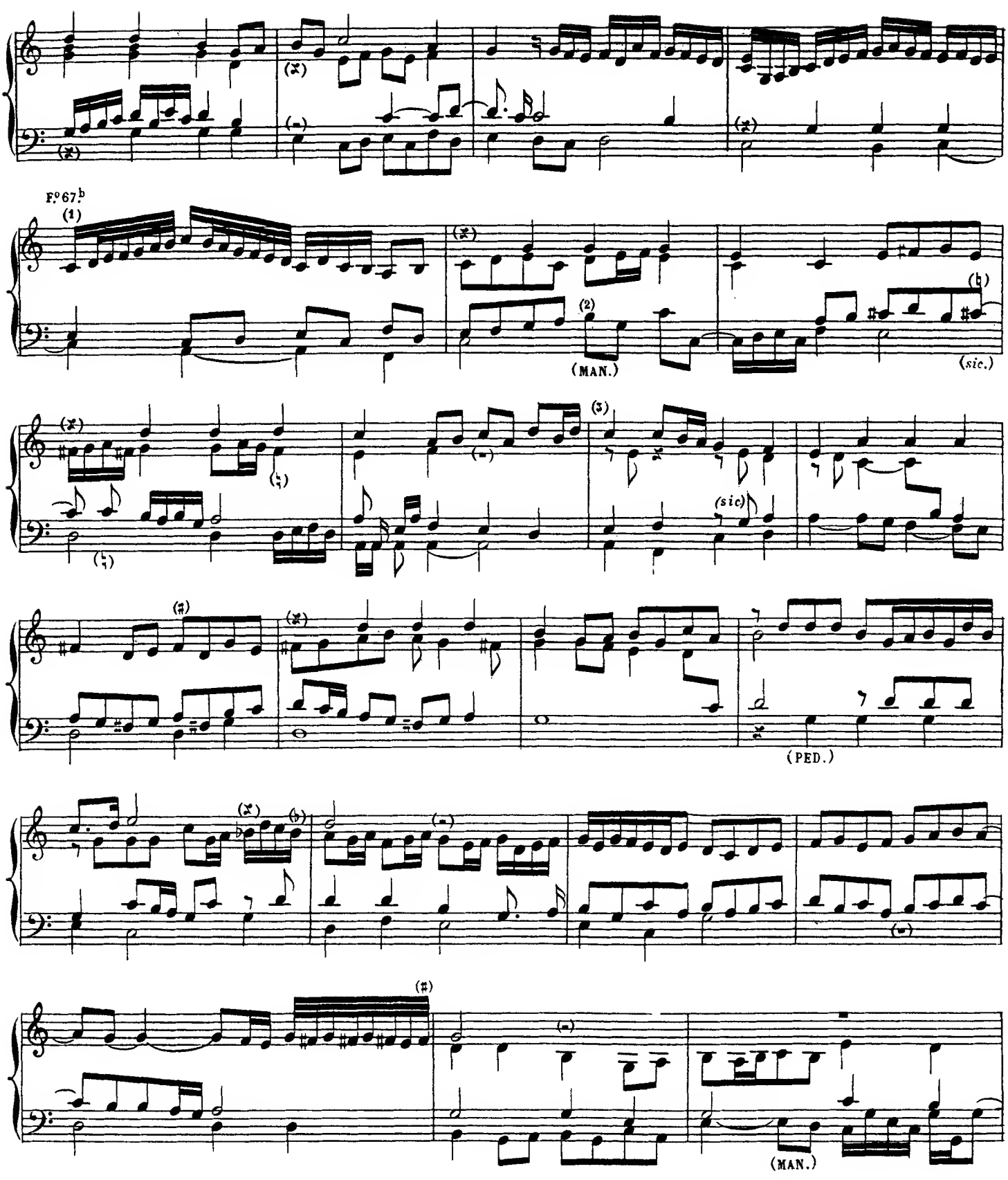

(PED.)



(* * *)

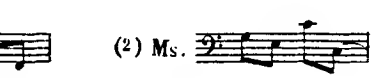


(1) Ms. Un demi-soupir au lieu d'un quart de soupir. (2) 



(1) Ms.

(2) Ms.



(3) Ms.

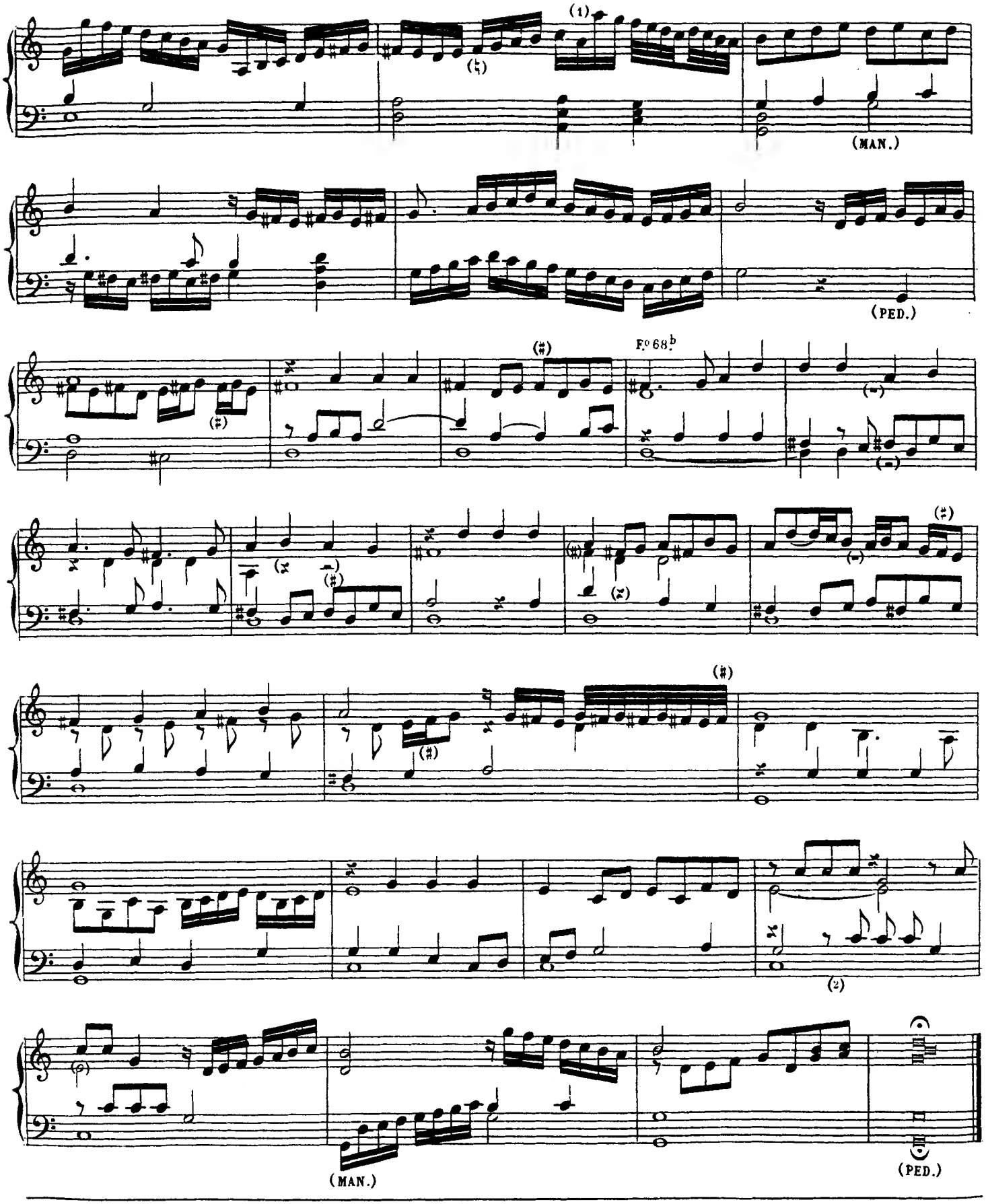
Fº 68ª

(PED.)

(MAN.)

(PED.)

(1) Ms.

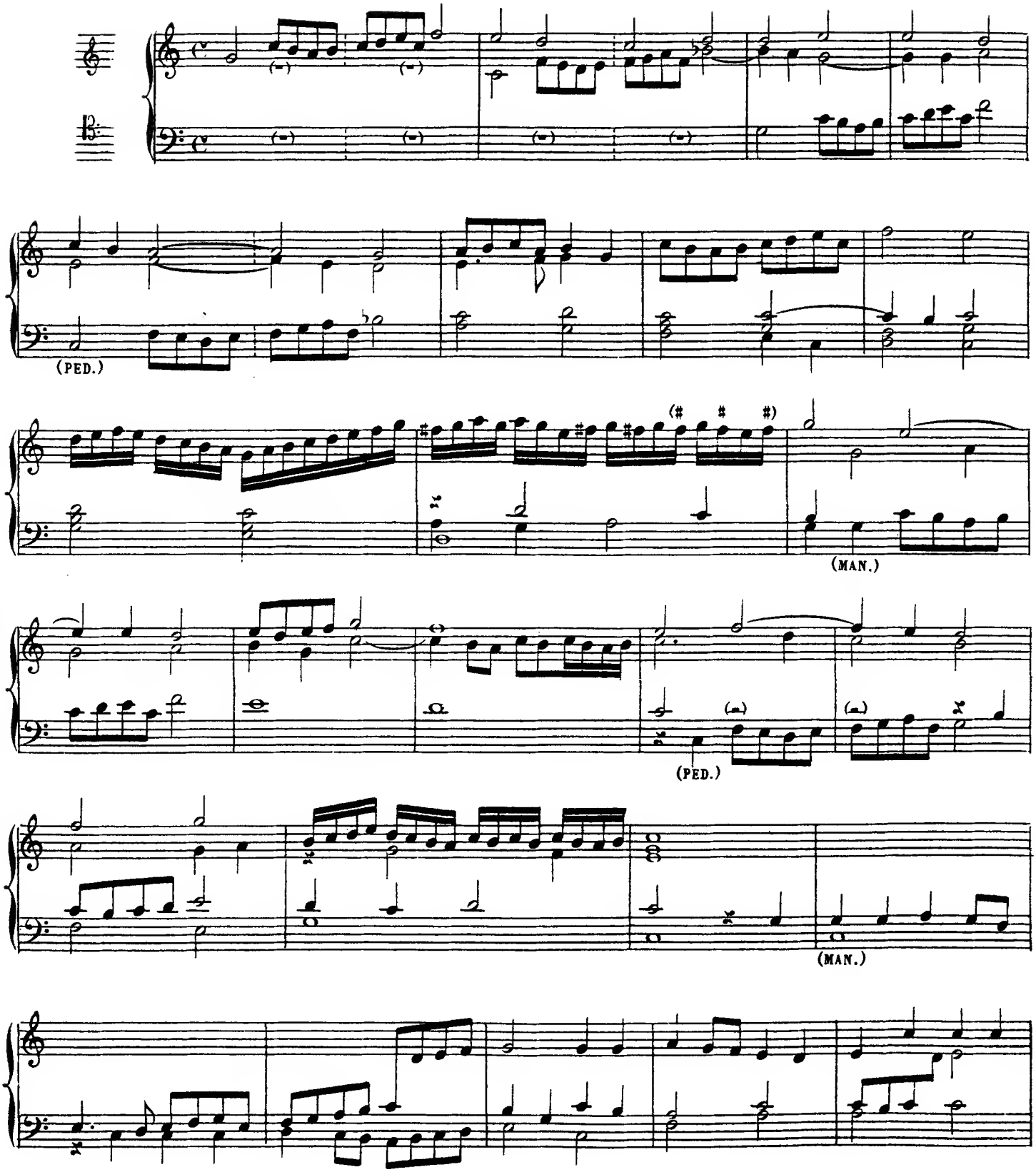


(1)

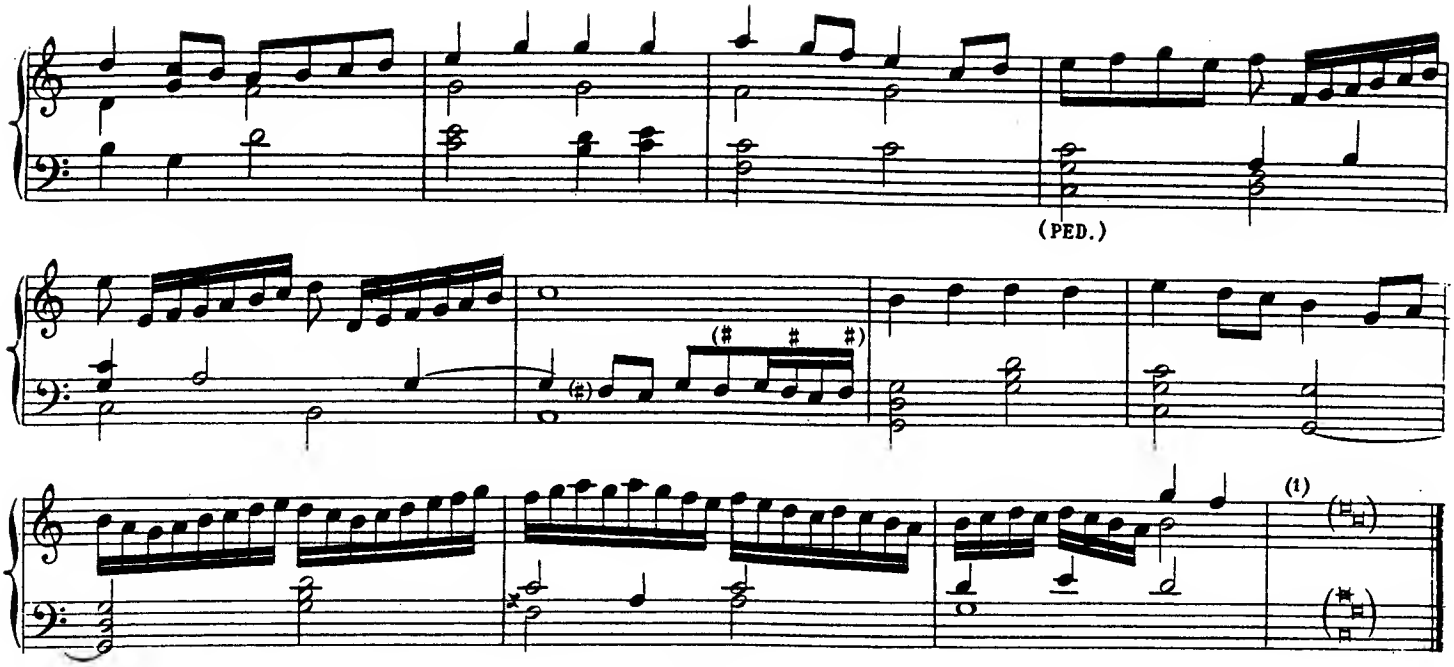
(2) Ms

N. B. Ici, dans le Ms. se trouvent quatre pages réglées mais non copiées; ensuite, les folios ne sont plus numérotés.
ALEX. G.

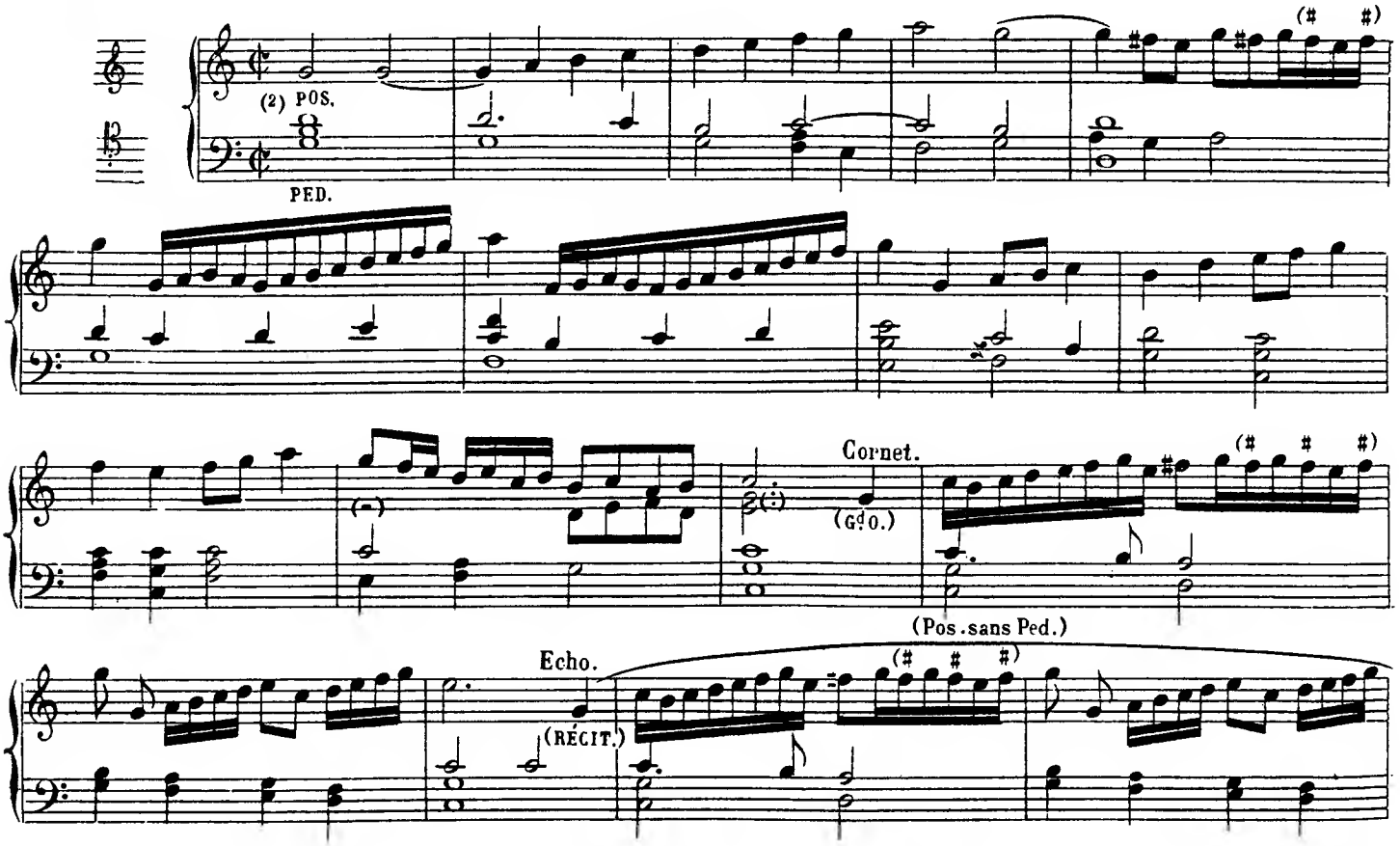
FANTAZIA[1]



(1) Fonds 8. 4. Ped. 16, 8 P.

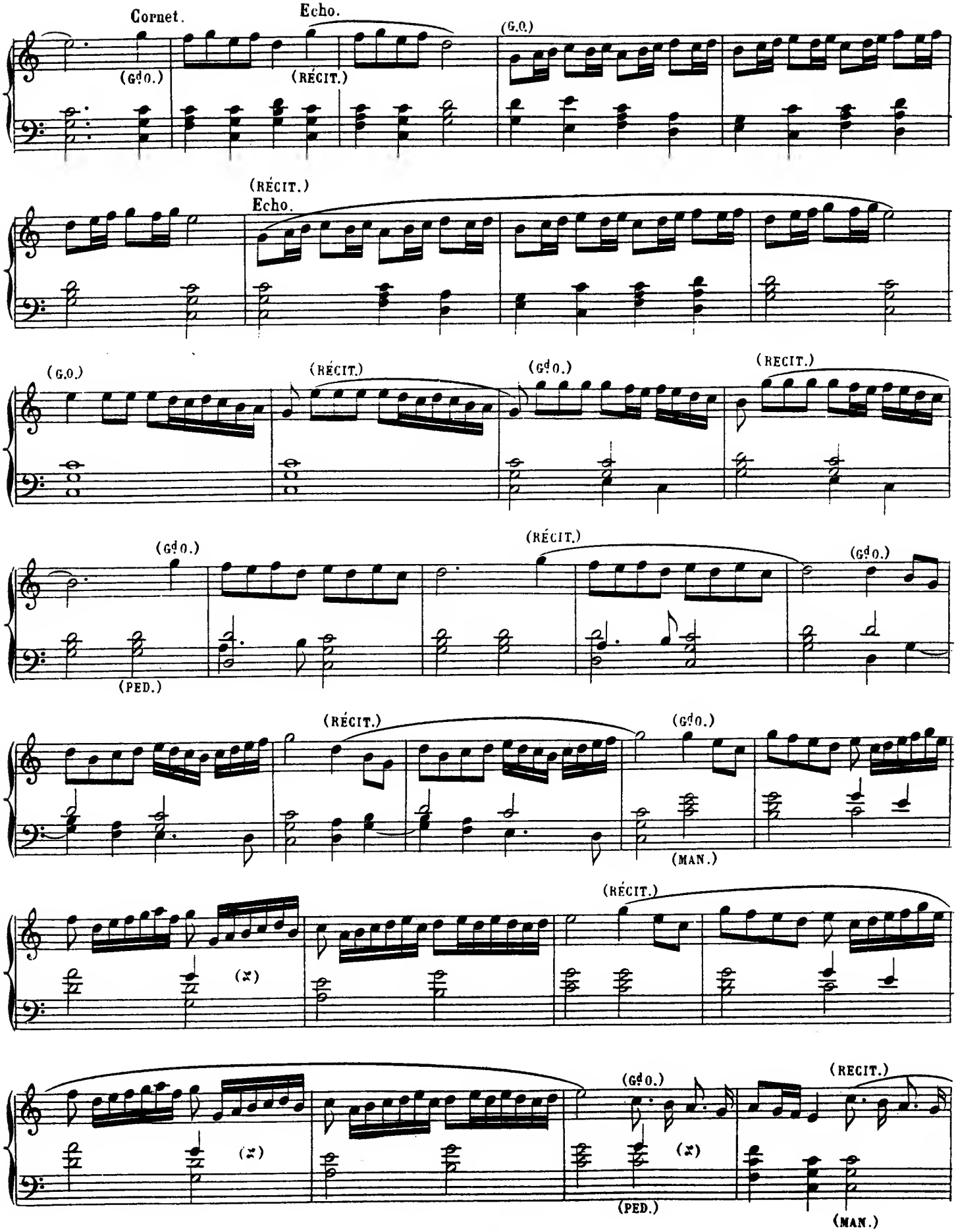


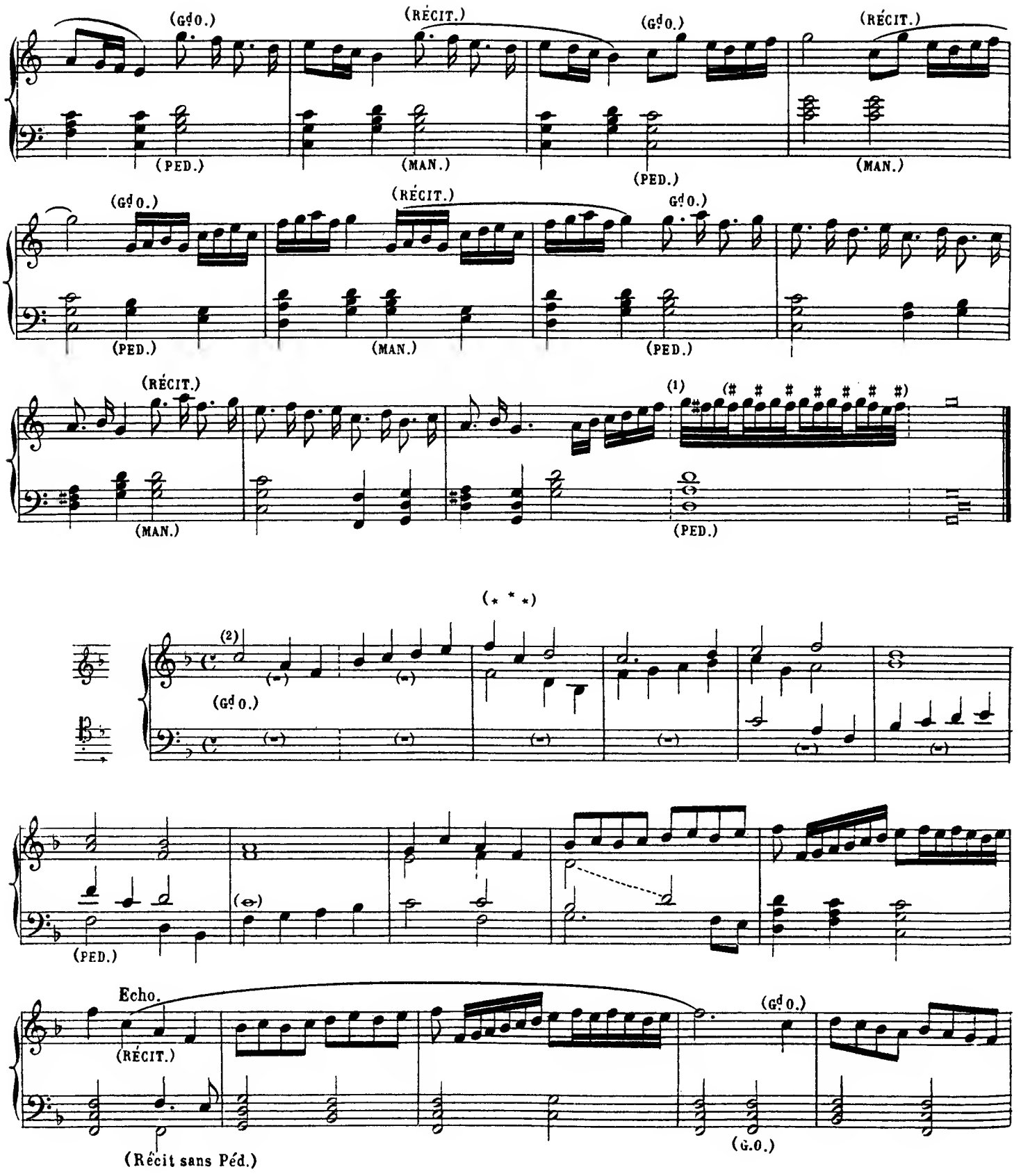
(Echo)



(1) Cette pièce ne paraît pas terminée; ce dernier accord manque dans le Ms. qui est trop rogné.

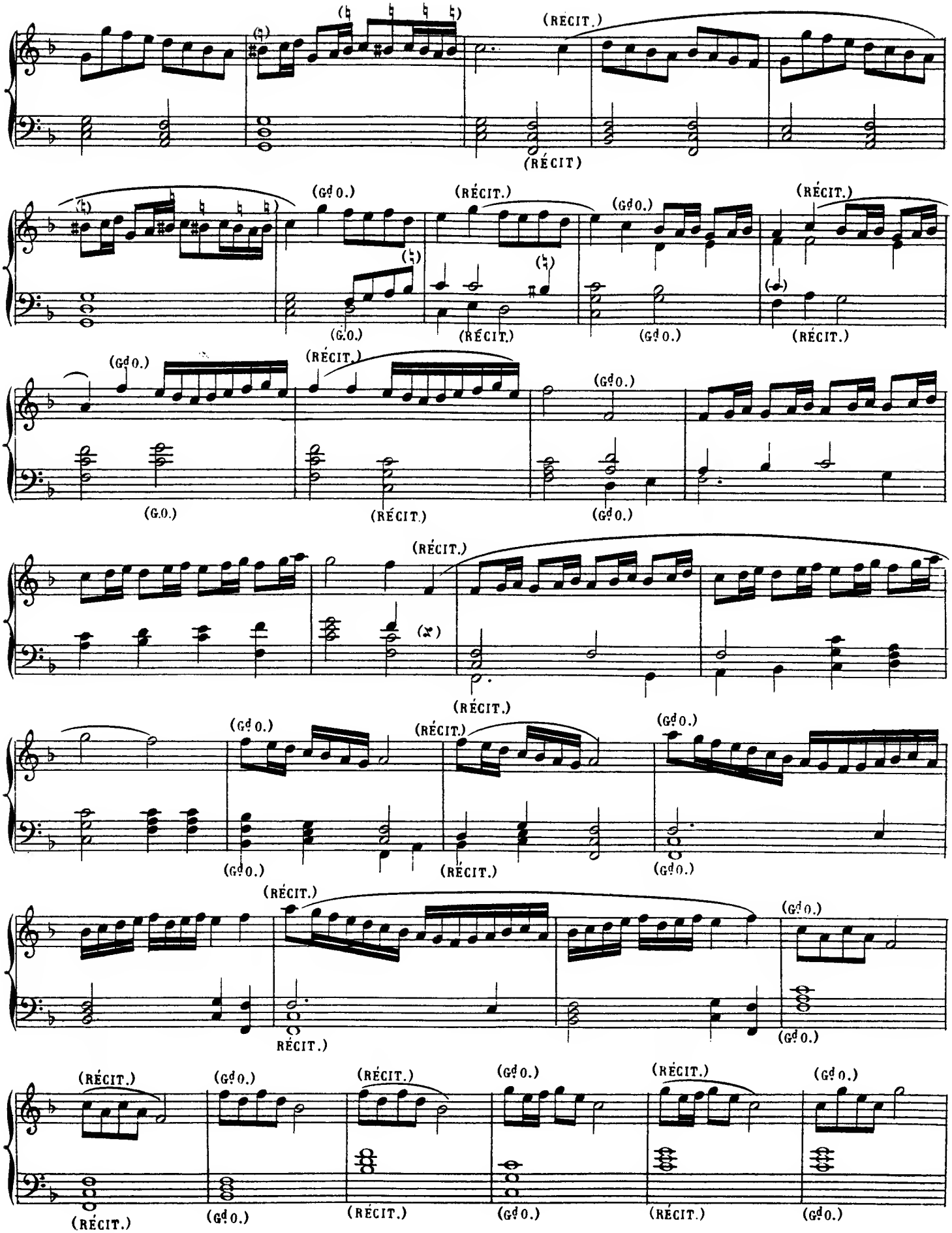
(2) RÉCIT, (fermé) Cornet.
POSITIF, Fonds doux. La main gauche toujours sur le Pos.
Gd ORGUE, Cornet.
PÉDALE, Jeux doux de 16 et 8.

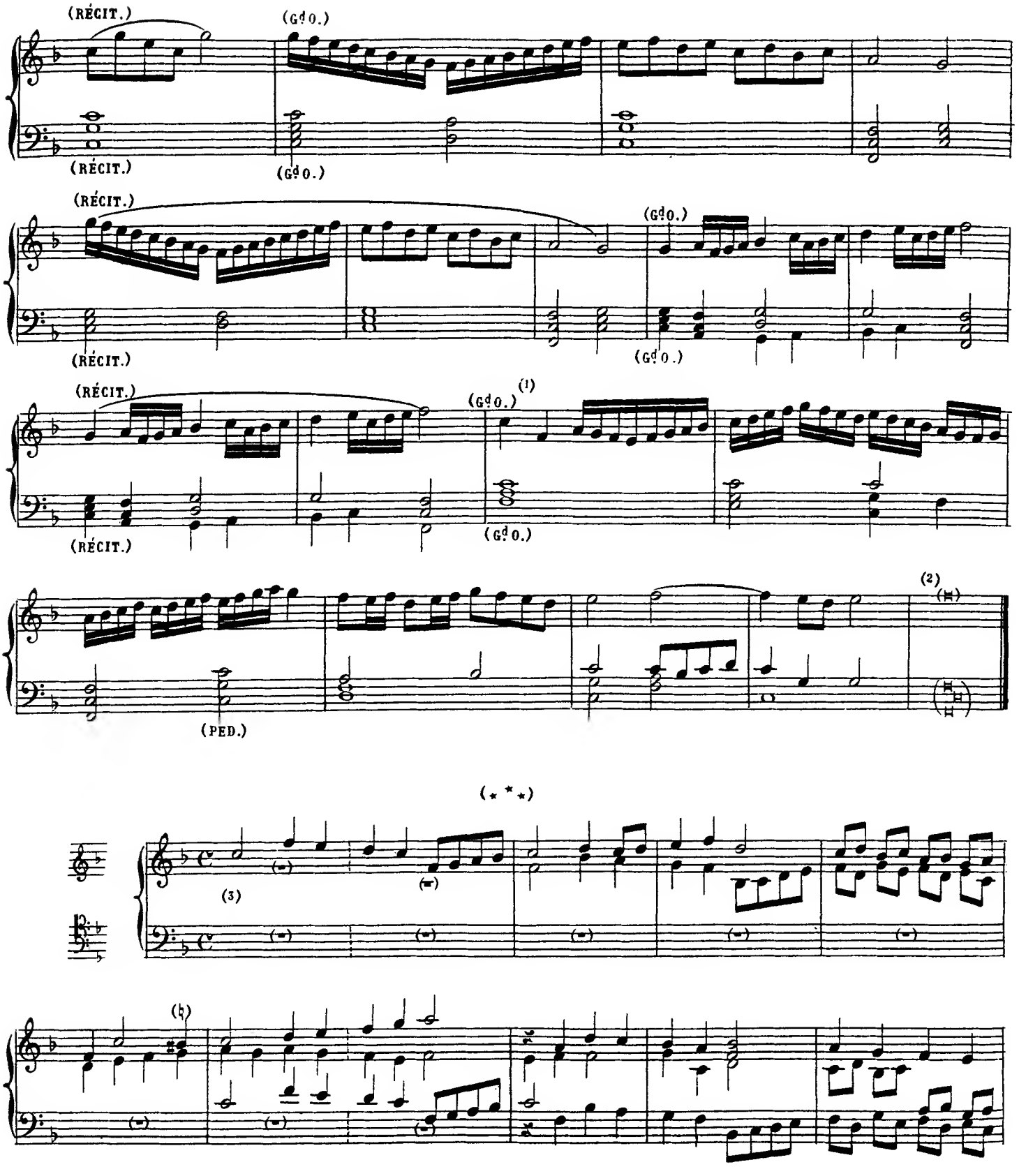

Cornet.
Echo.
(Gd O.)
(RÉCIT.)
(G.O.)
(RÉCIT.)
Echo.
(G.O.)
(RÉCIT.)
(Gd O.)
(RECIT.)
(Gd O.)
(RÉCIT.)
(Gd O.)
(PED.)
(RÉCIT.)
(Gd O.)
(MAN.)
(RÉCIT.)
(x)
(x)
(Gd O.)
(RECIT.)
(x)
(PED.)
(MAN.)



(1) Doubles croches dans le Ms.

(2) RÉCIT fermé : Fl. Traversière ou Cor de nuit de 8 P.
Gd O. Fl. Harm. de 8, Récit accouplé.
PÉDALE, Bourdons de 16 et 8 P.

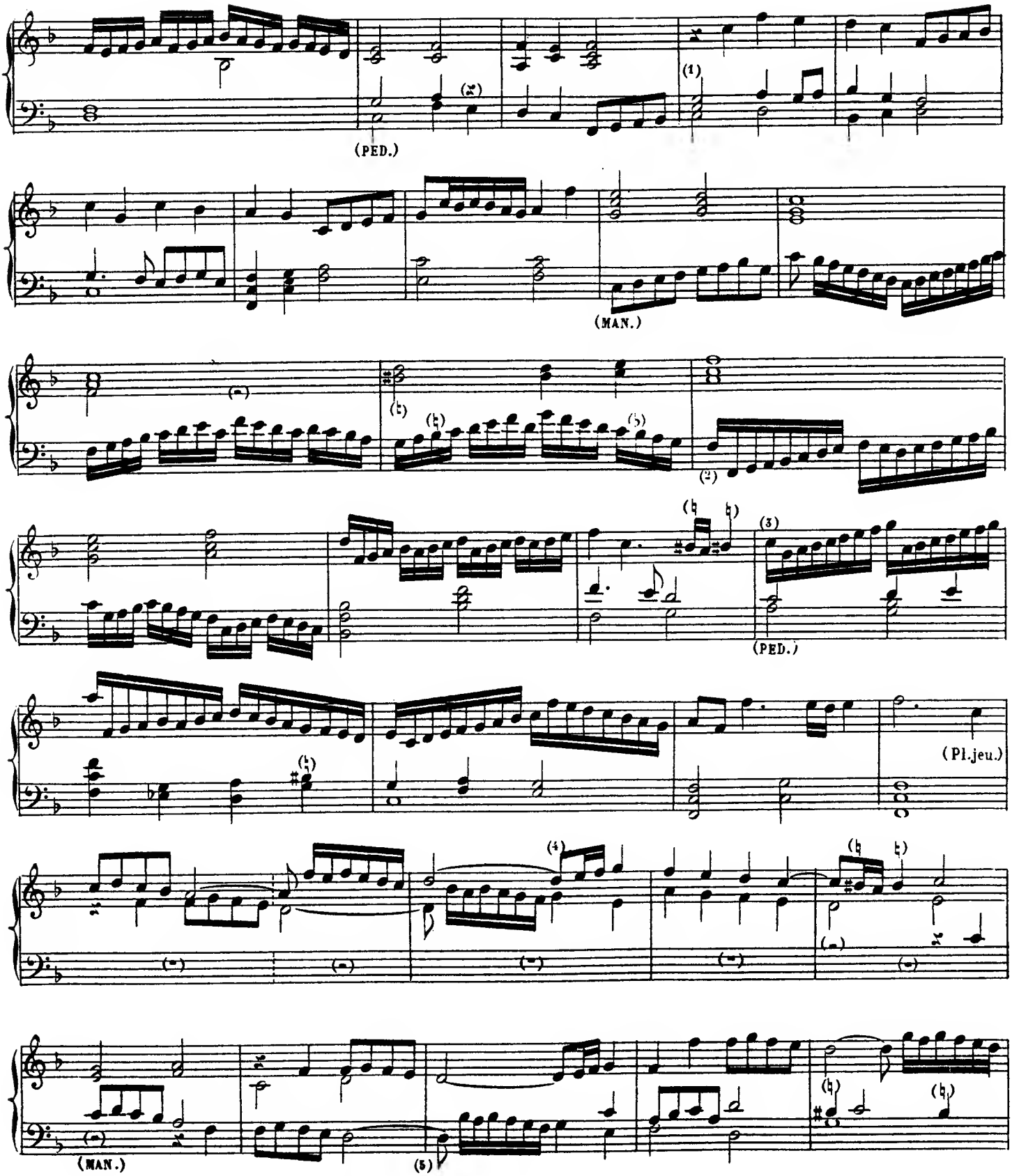

(RÉCIT.)
(RÉCIT)
(Gd O.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
(G.O.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
(G.O.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
(Gd O.)
(Gd O.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
RÉCIT.)
(Gd O.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
(Gd O.)
(RÉCIT.)
(Gd O.)



(1) Ces huit notes ne se trouvent pas dans le manuscrit dont les feuillets sont trop rognés.

(2) Cette mesure manque dans le Ms. ALEX. G.

(3) Fonds de 8 et 4 P. (Pl.-jeu préparé.) Pédale, Fonds de 16 et 8, Tirasse.



(1) Ms. SOL ou LA, la note est mal faite. (2) Ce premier FA manque. (3) Ce DO manque.

(4) Les valeurs de ces trois notes manquent dans le manuscrit dont cette page est trop rognée.

(5) Ms. RÉ noire.

(PED.)

(MAN.)

(PED.)

(1)

(PED.)

FANTASIA PER SONAR LE CORNETTO[2]

(POS.)

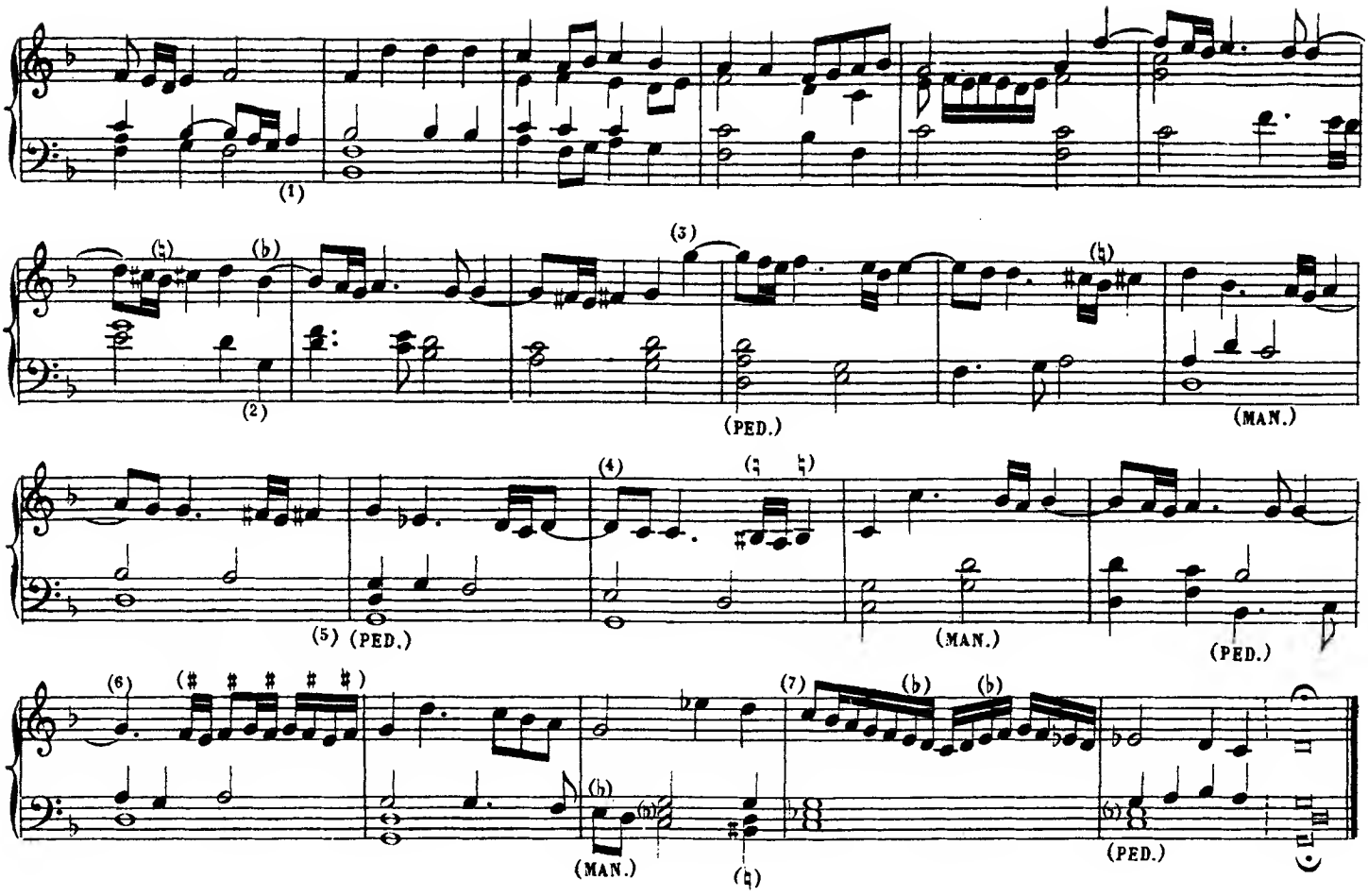
(PED.)

(RÉCIT.)

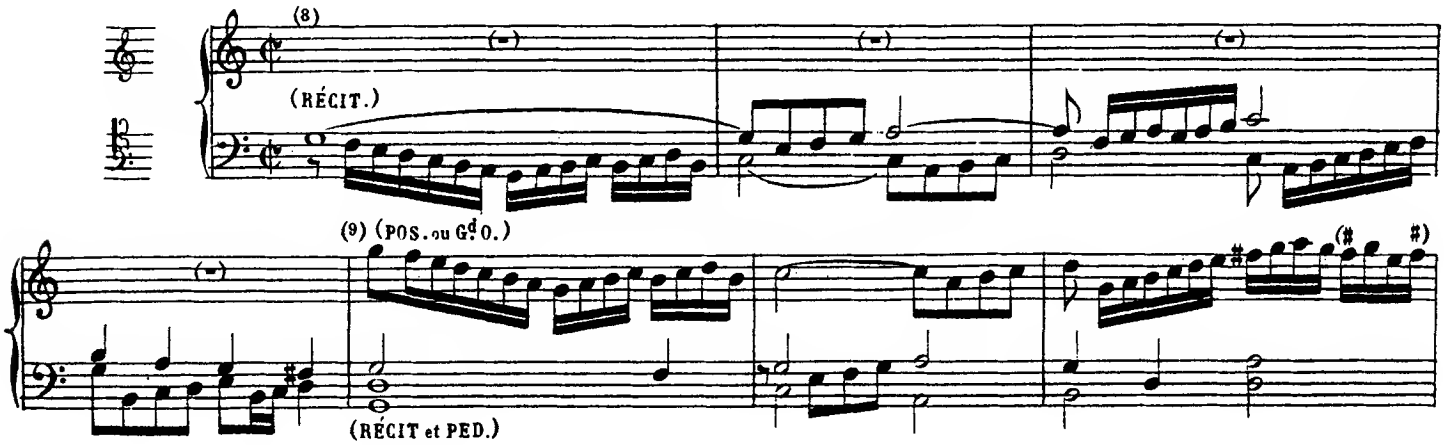
(MAN.)

(1) Ms.

(2) RÉCIT: Cornet (ou Trompette.)
POSITIF: Cor de nuit de 8. Fl. douce de 4 P.
(Jouer la partie du dessus sur le Récit, les autres sur le Positif.)
PÉDALE. Bourdons de 16 et 8 P.



(* * *)



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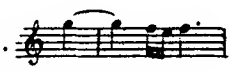
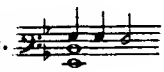
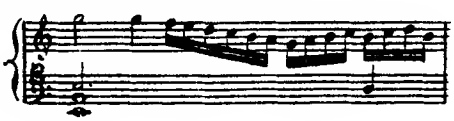
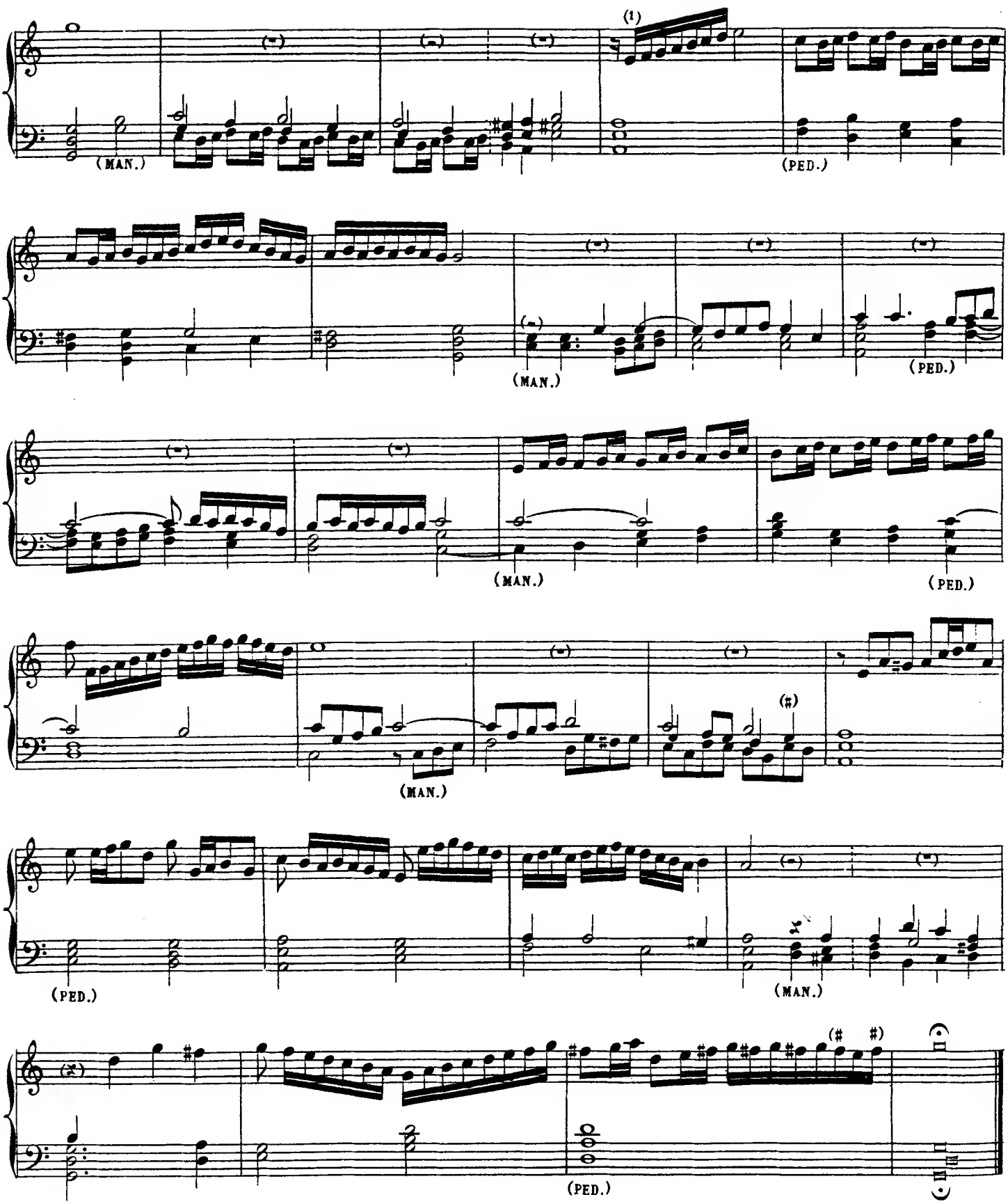
(1) Dans le Ms. il y a un dièze devant ce LA. (2) Ms. SI au lieu de SOL. (3) Ms.  (4) Ms. 

(5) RÉ noire. (6) (7) Ms. DO noire.

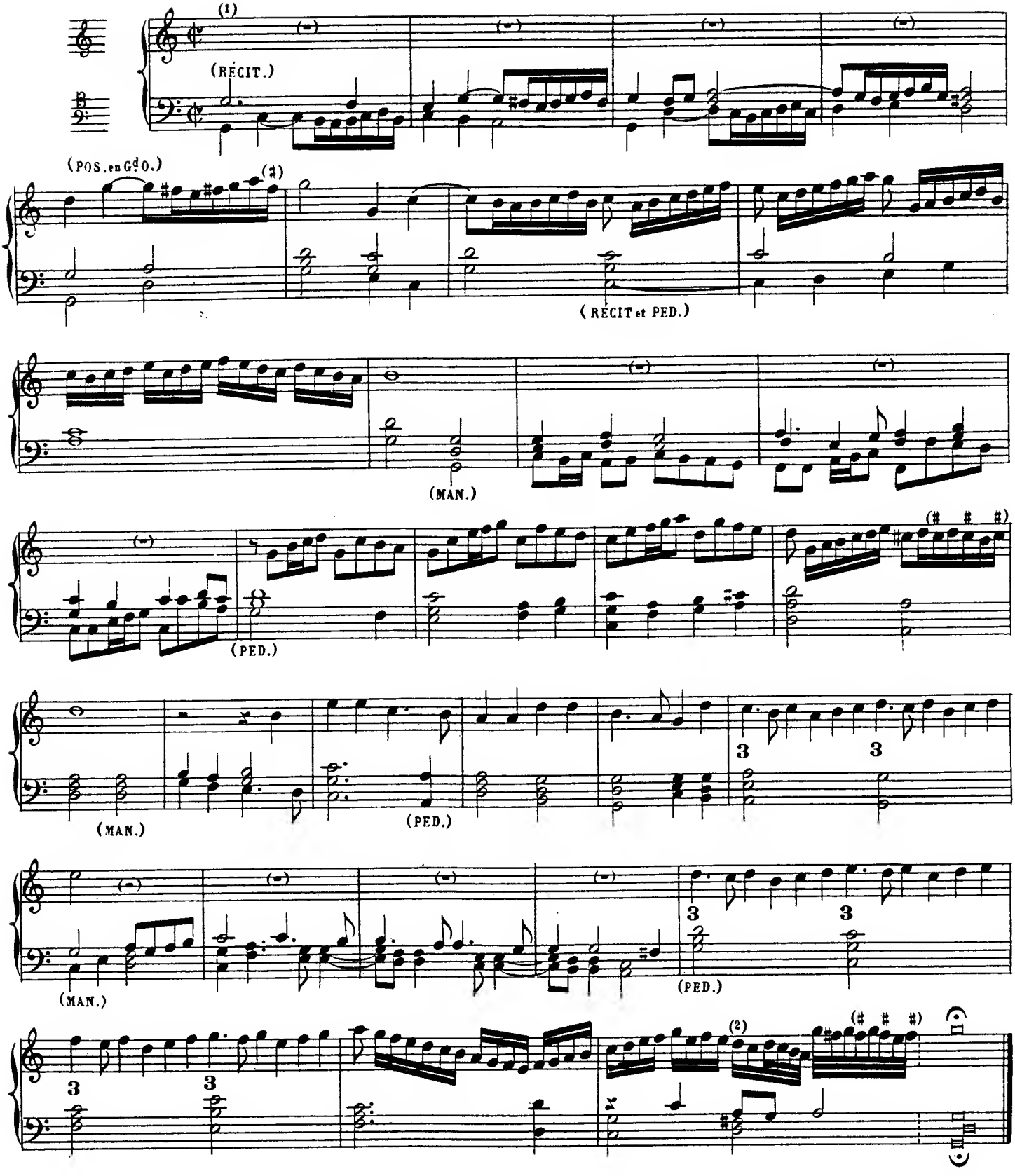
(8) RÉCIT: Flûtes de 8 et 4, Basson-Hautbois de 8 P. (Boîte fermée)
POSITIF ou Gd ORGUE: Cornet; ou bien: POSITIF, Cor de nuit 8, Fl. douce 4, Nasard 2 P. $\frac{2}{3}$, (Octavin 2 P. *ad lib.*)
PÉDALE: Jeux doux de 16 et 8 P.

(9) Ms. 



(1) Ms. Un demi-soupir au lieu d'un quart de soupir.

(* * *)



(1) Mêmes registration que pour le morceau précédent. (2) Ms.

(* * *)

(1)

(PED.)

(2)

(MAN.)

(3)

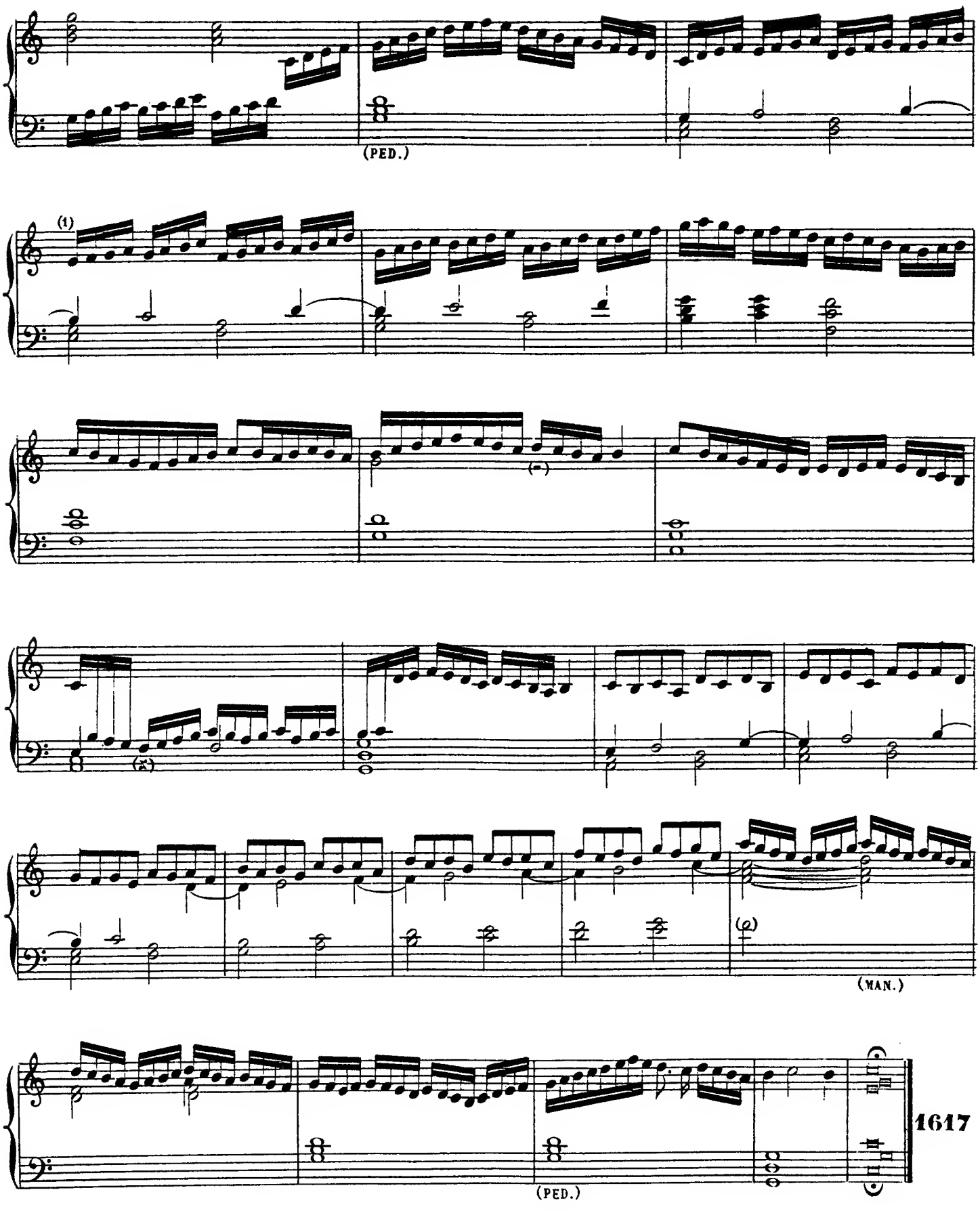
(PFD.)

(Pl. jeu.)

(MAN.)

(1) Fonds de 8 et 4 P. (Pl. jeu préparé.)
PÉDALE de 16 et 8 P.

(2) Ms. Ce LA manque. (3)



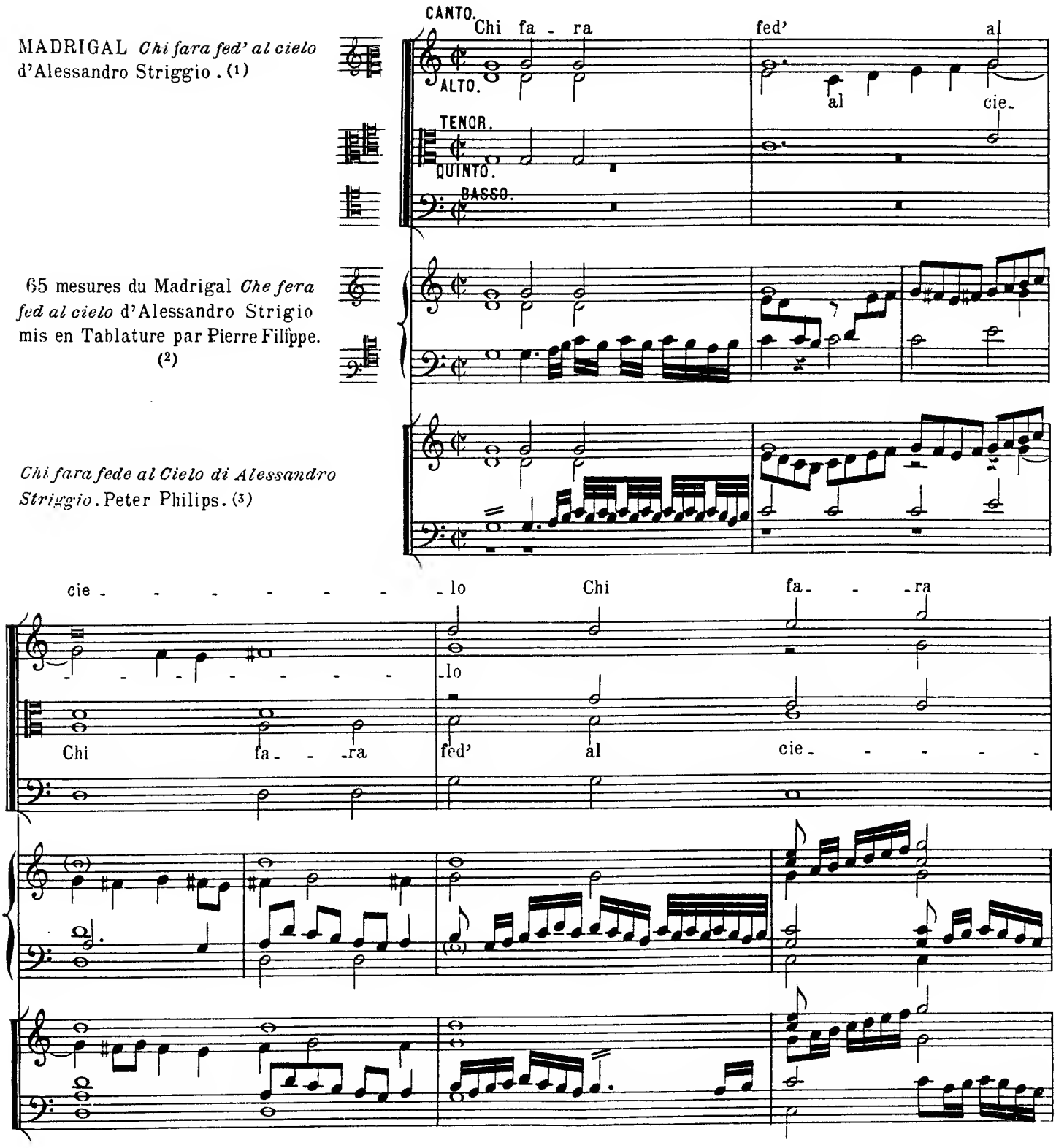
(1)Ms.

[APPENDICE]

MADRIGAL *Chi fara fed' al cielo* d'Alessandro Striggio. (1)

65 mesures du Madrigal *Che fera fed al cielo* d'Alessandro Strigio mis en Tablature par Pierre Filippe. (2)

Chi fara fede al Cielo di Alessandro Striggio. Peter Philips. (3)

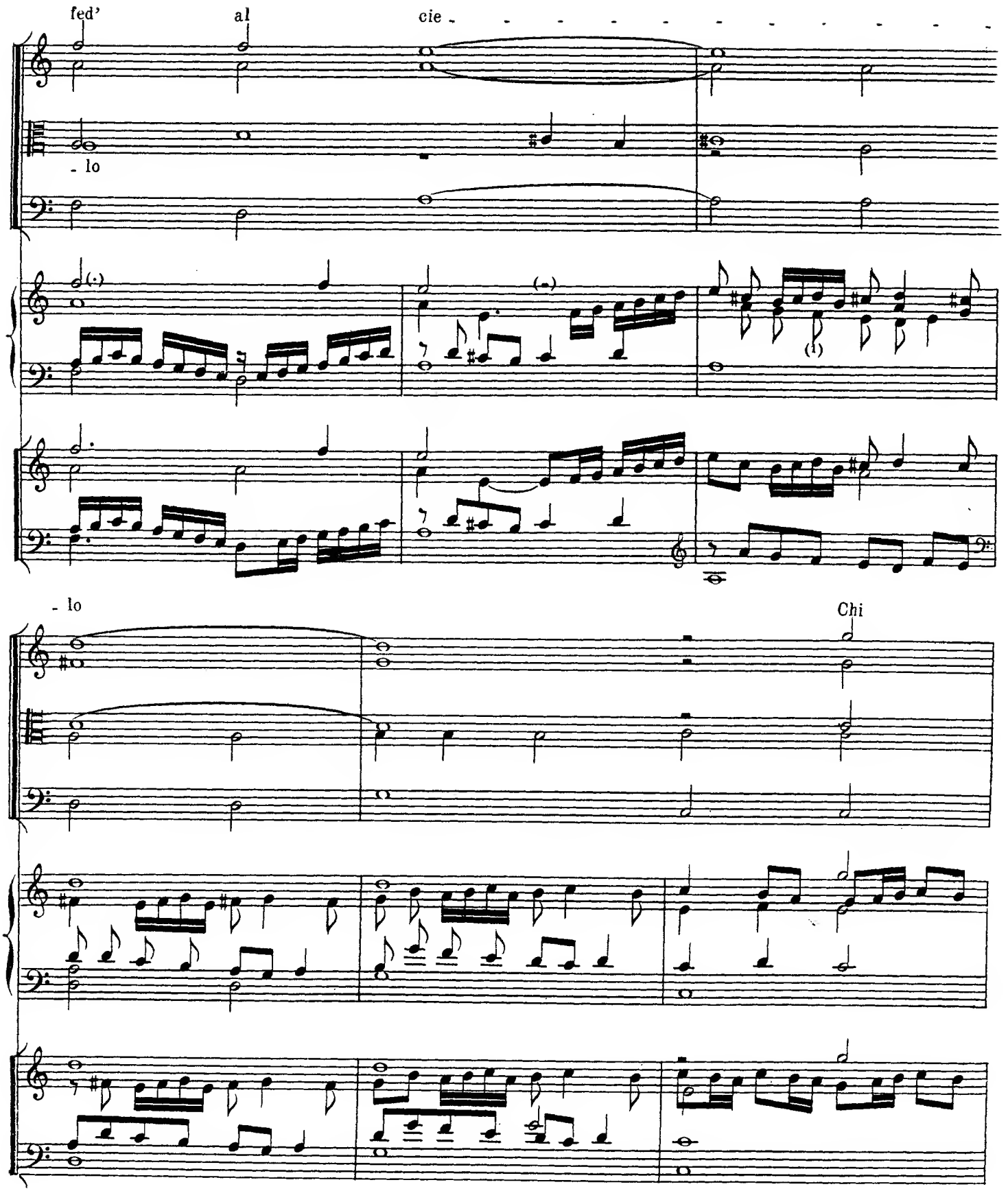


(1) Tiré d'*Il Desiderio secondo libro de Madrigali a cinque voci, De diuersi Autori, nouamente posti in luce, per Giulio Bonagiunta da S. Genesi, Musico dell' Illustris. Sig. di Vineggia in S. Marco* – Venise, 1566 – Bibl. du Cons. de Paris Nº 27908.

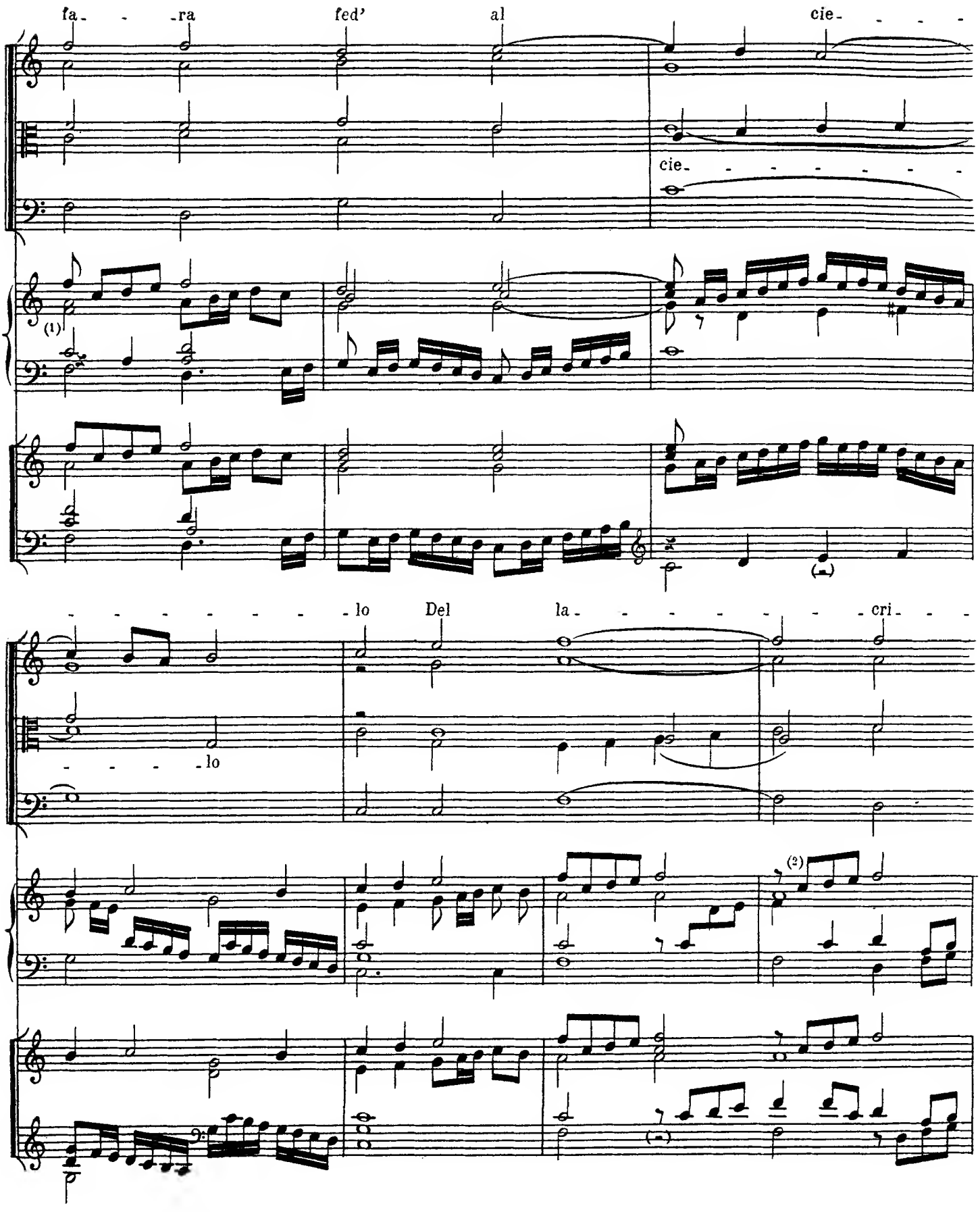
(2) Salomon de Caus, *Les Raisons des forces mouvantes, 1re partie*, fol. 38b (1615).

(3) *The Fitzwilliam Virginal Book. Edited by J. A. Fuller Maitland and W. Barclay Squire*. Vol. I, page 312, (1899).

(A. G. 149.)

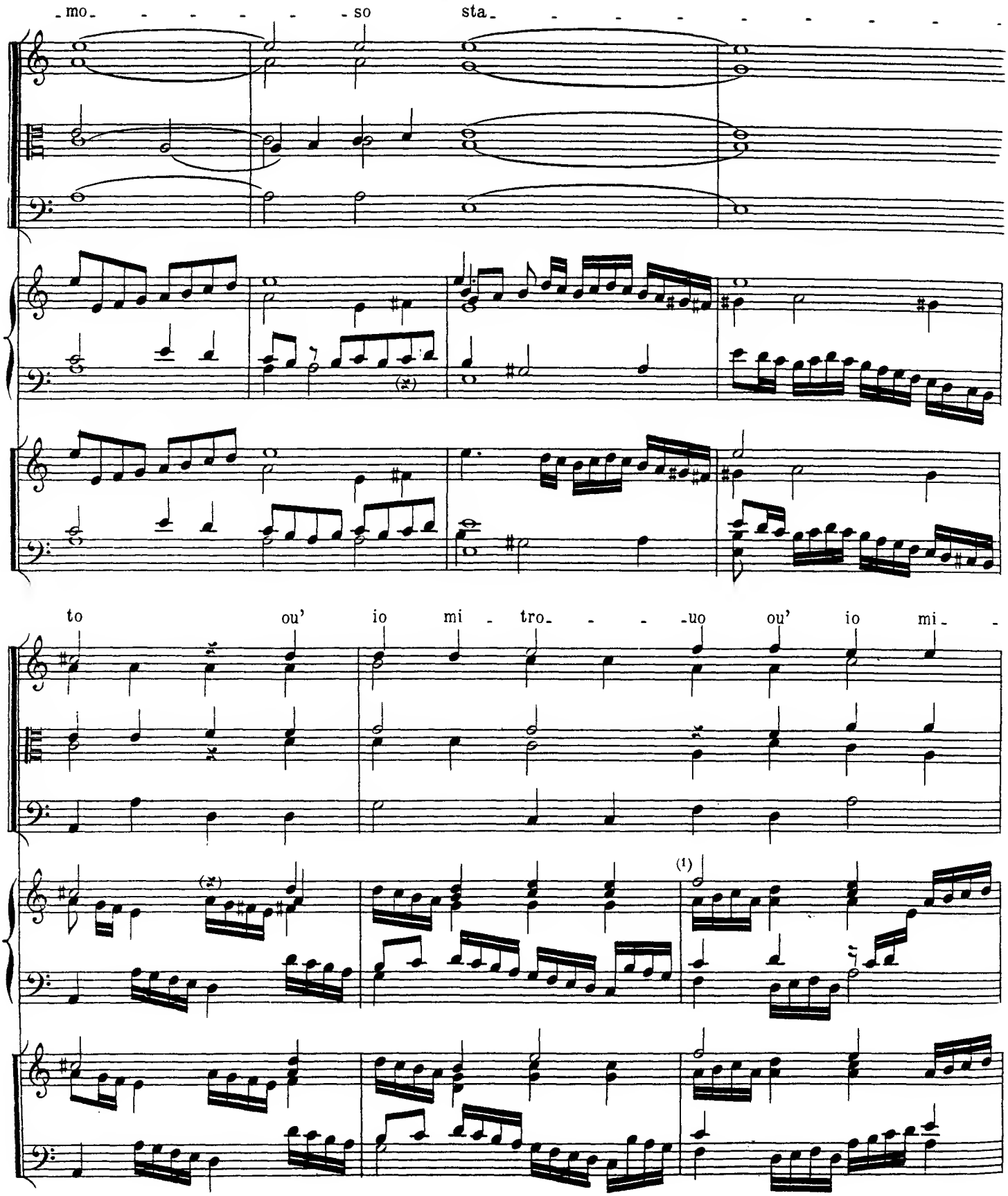


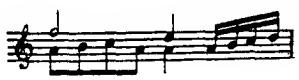
(1) Salomon de Caus, SOL au lieu de FA.

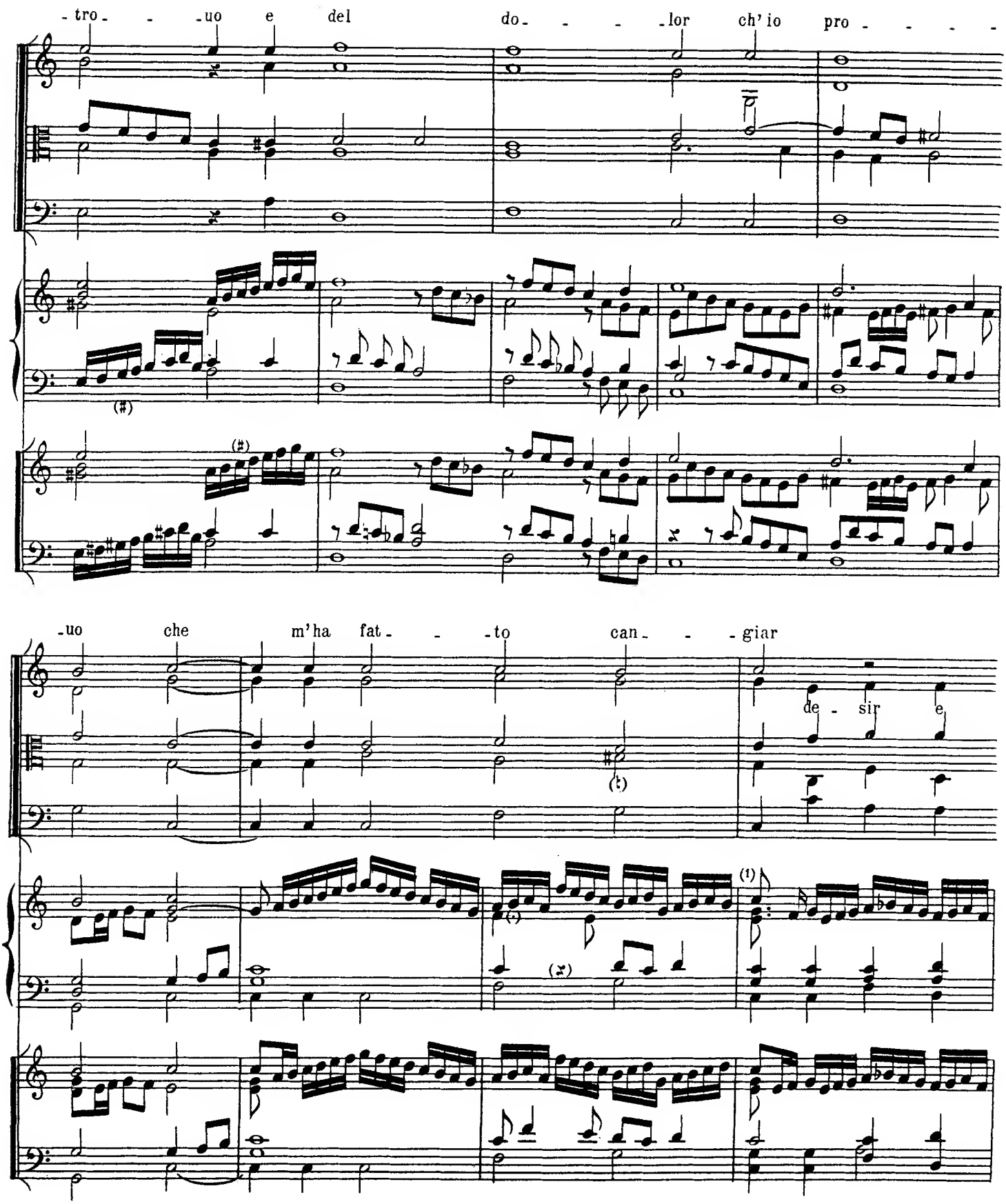


(1) Ibid. UT ronde.

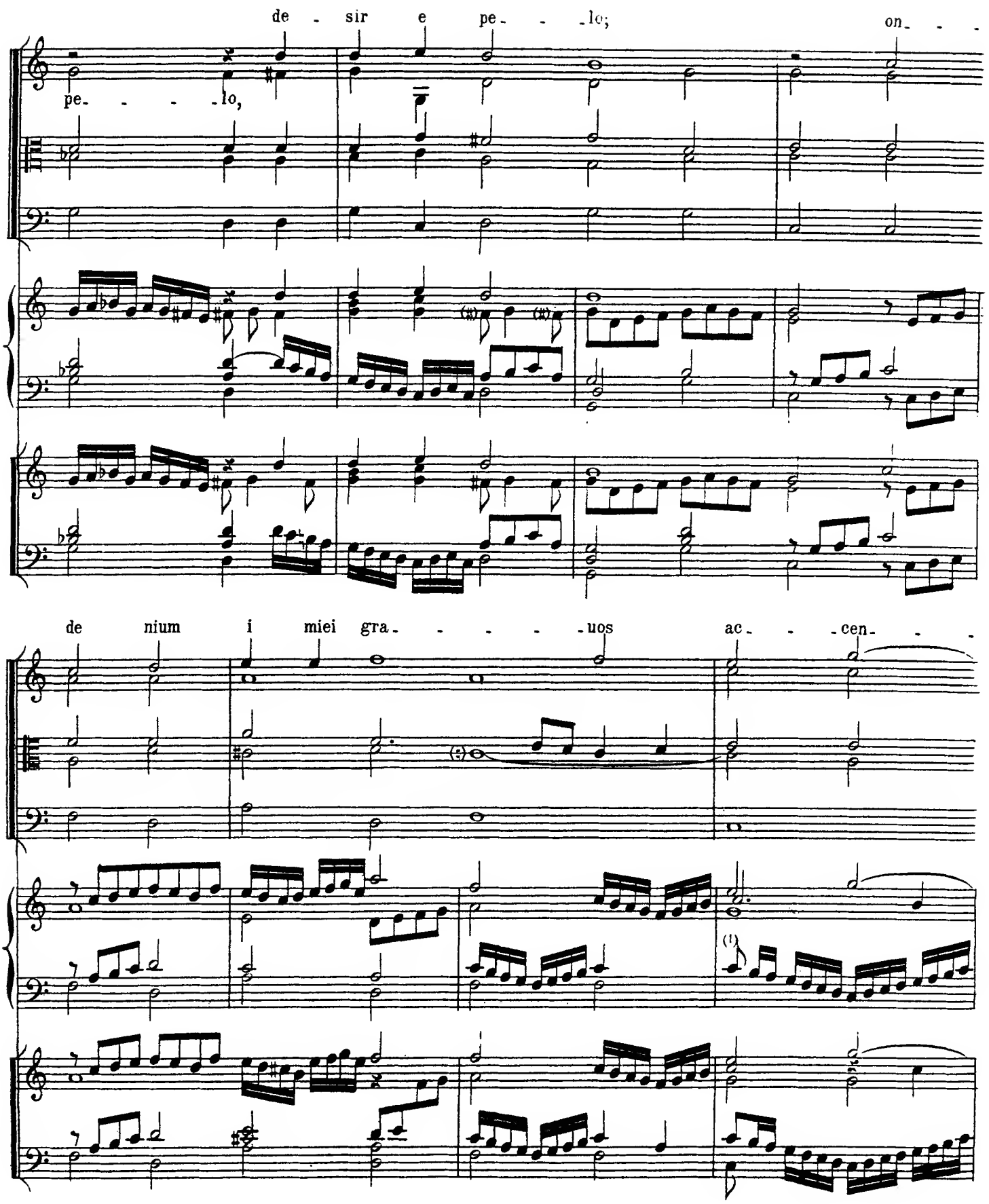
(2) Ibid., trois noires au lieu de trois croches.



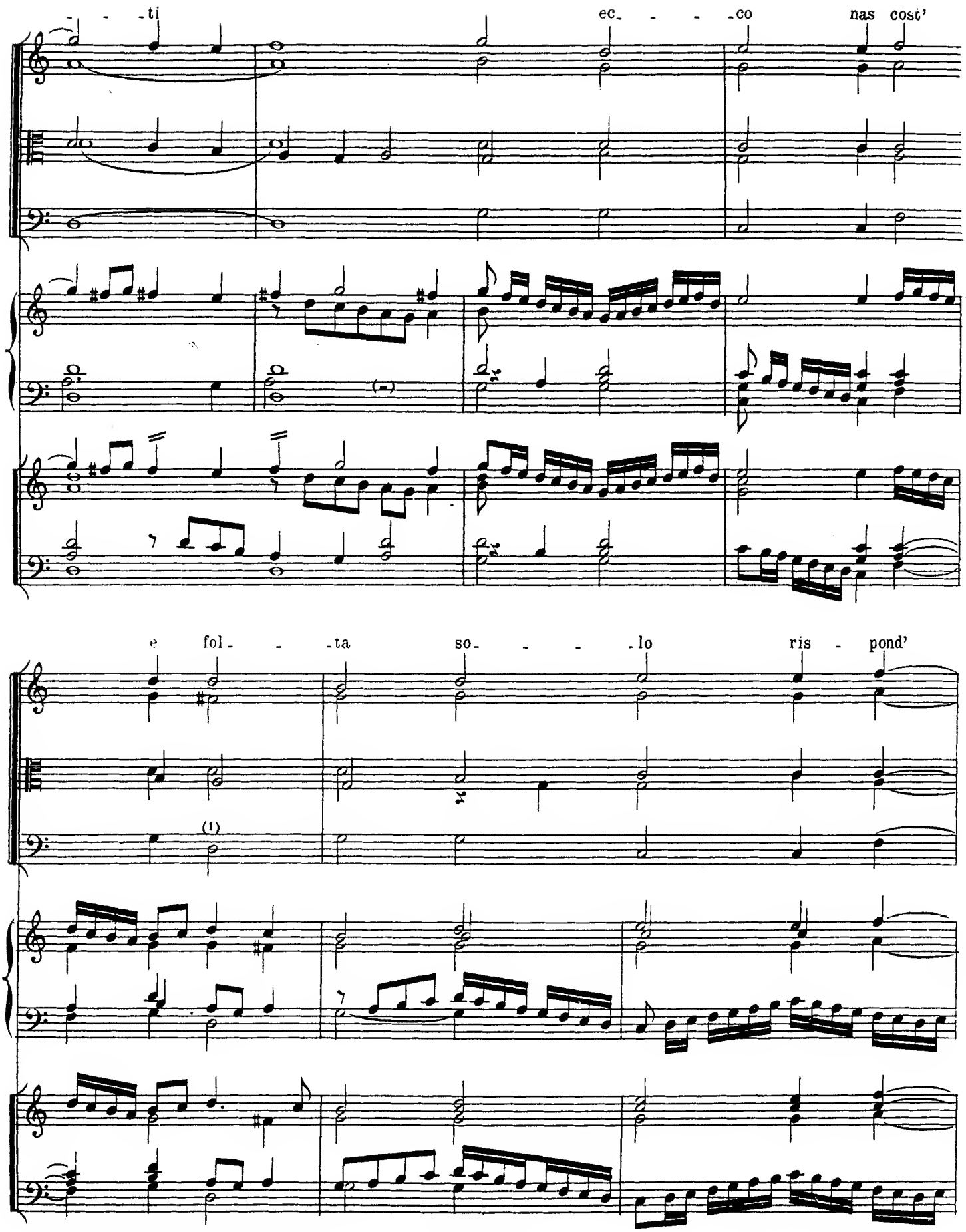
(1) Ibid., 



(1) Ibid., LA au lieu de SOL.



(1) Ibid., UT noire.



(1) UT au lieu de RÉ dans l'édition de 1566.

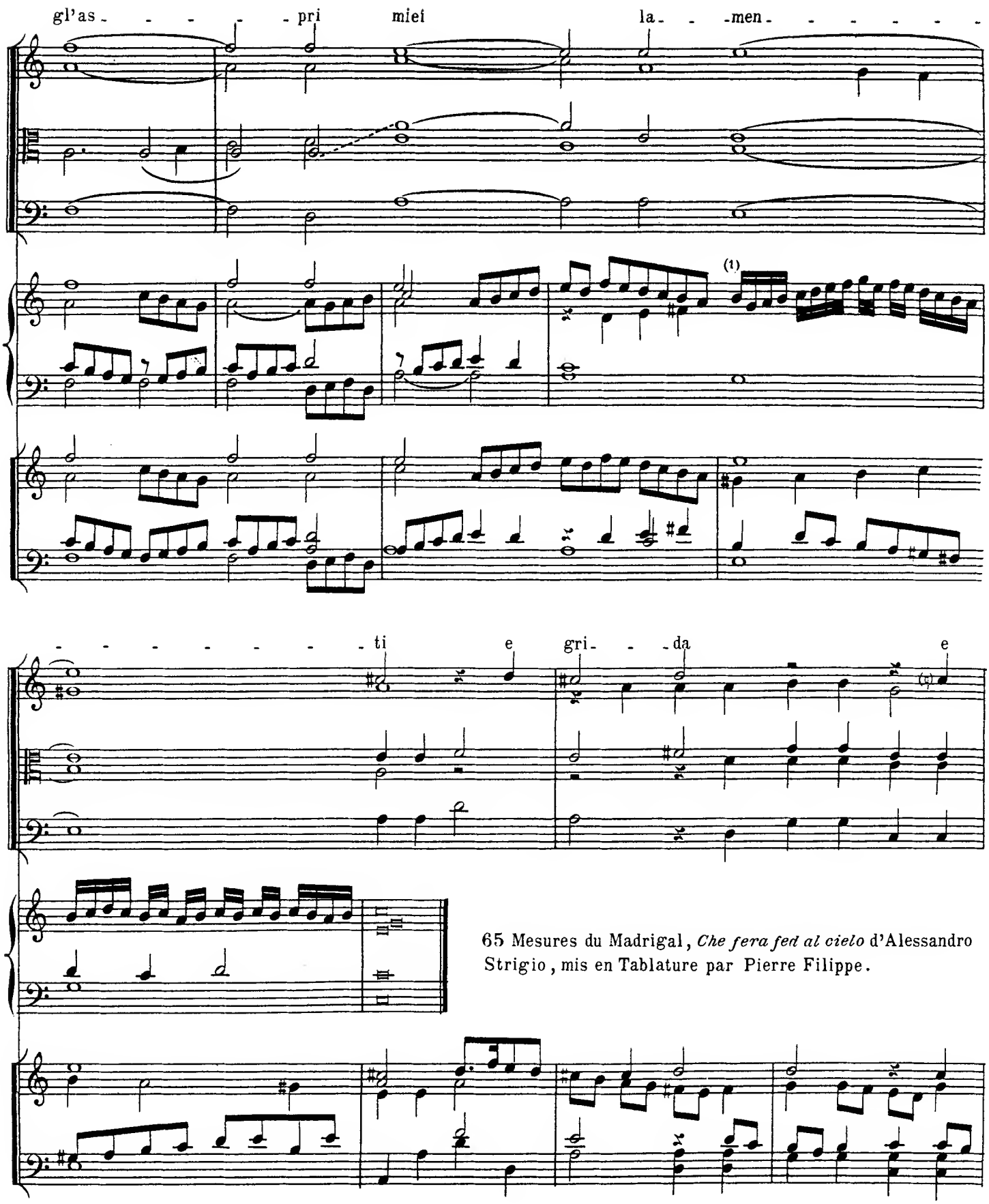
as - col- - -ta,

(1)

(#)

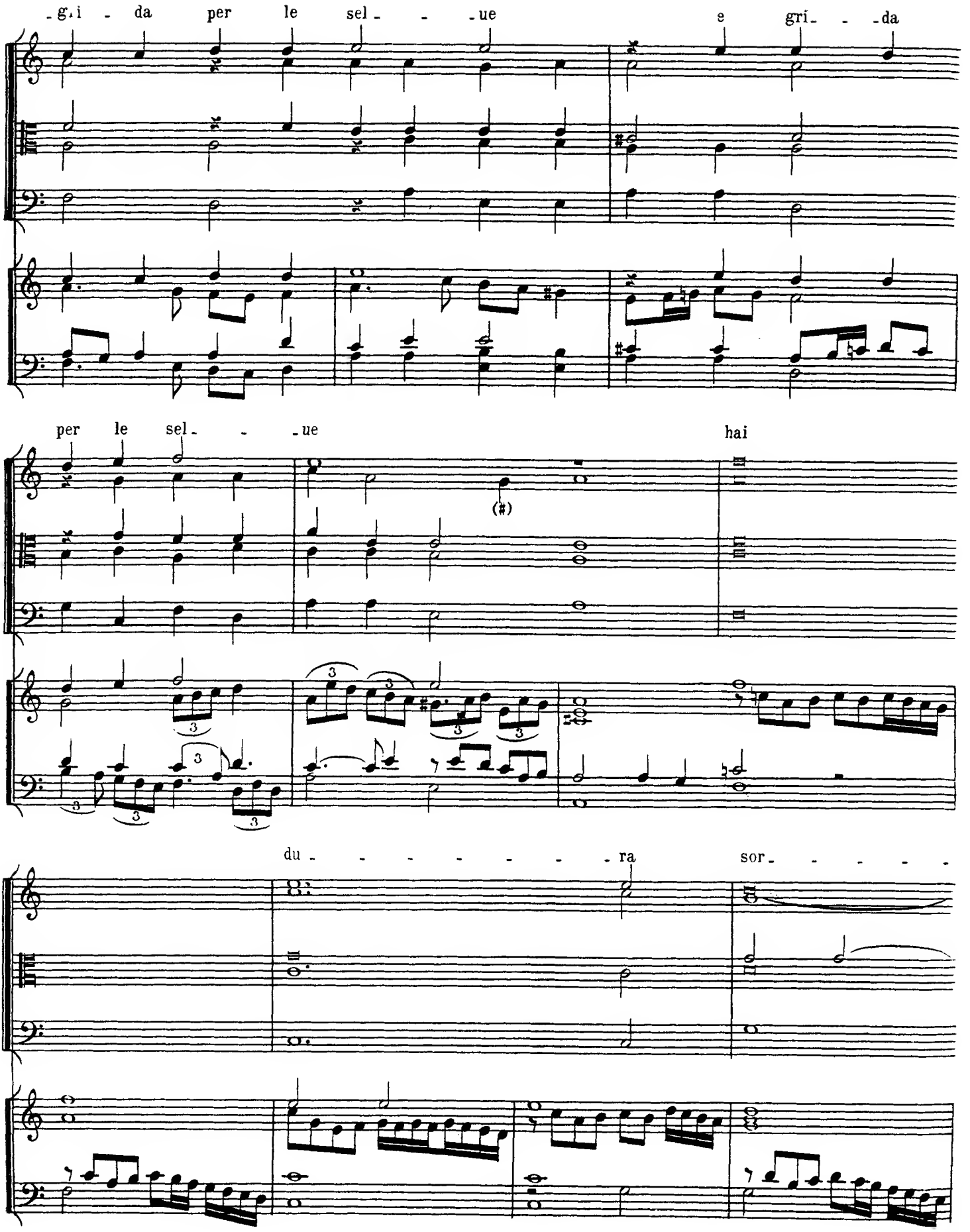
Et a pie- - -tà de

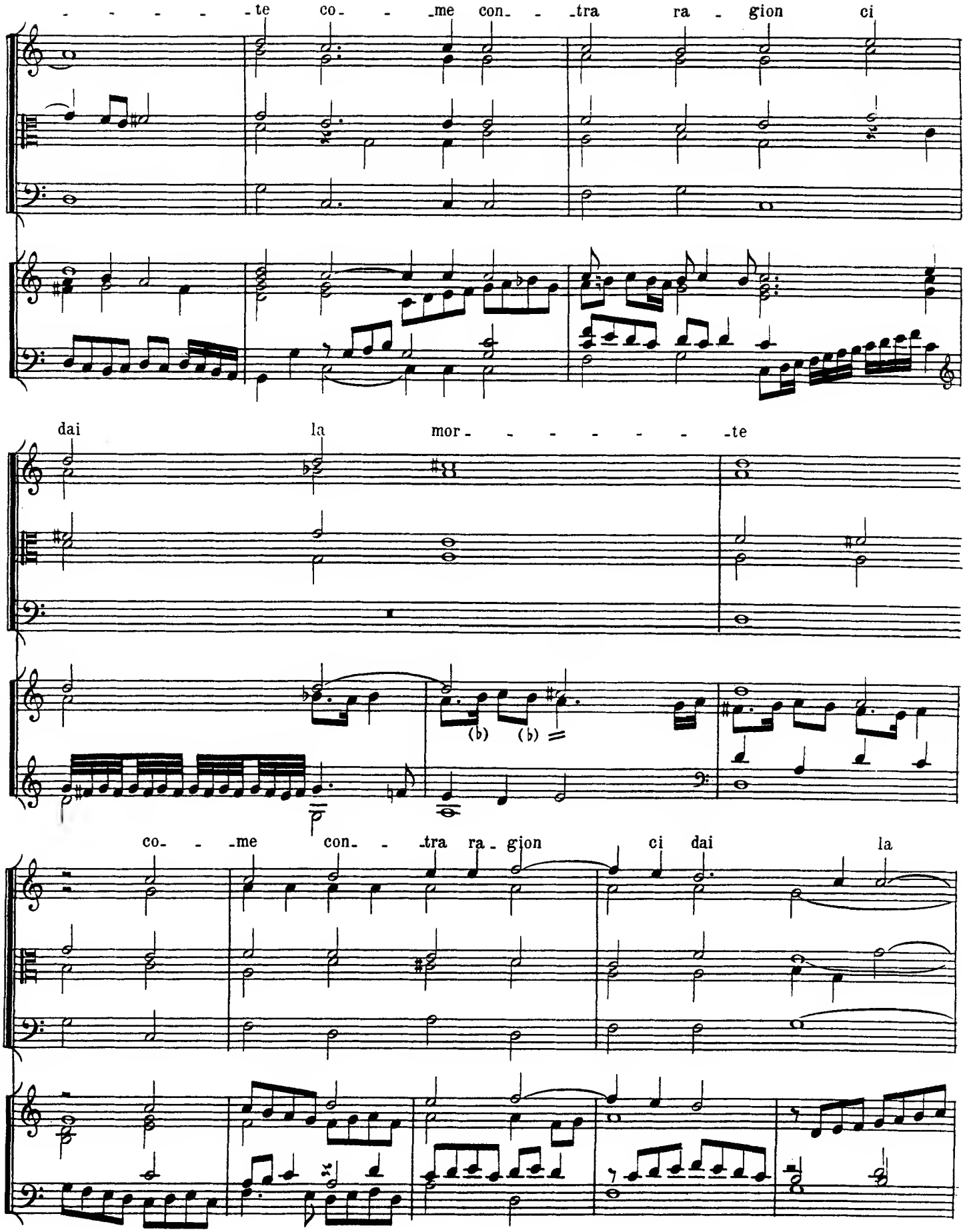
(1) Ibid.

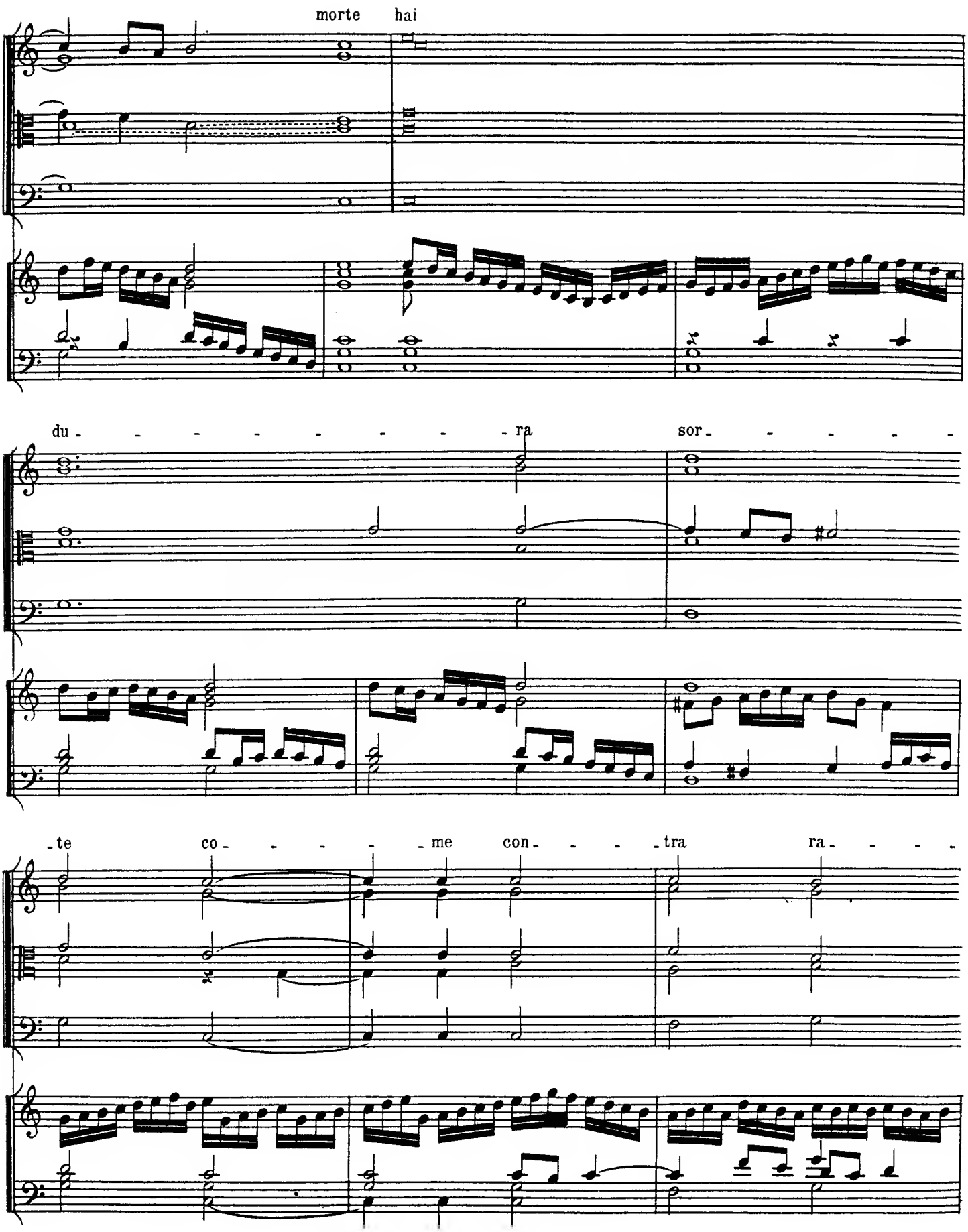


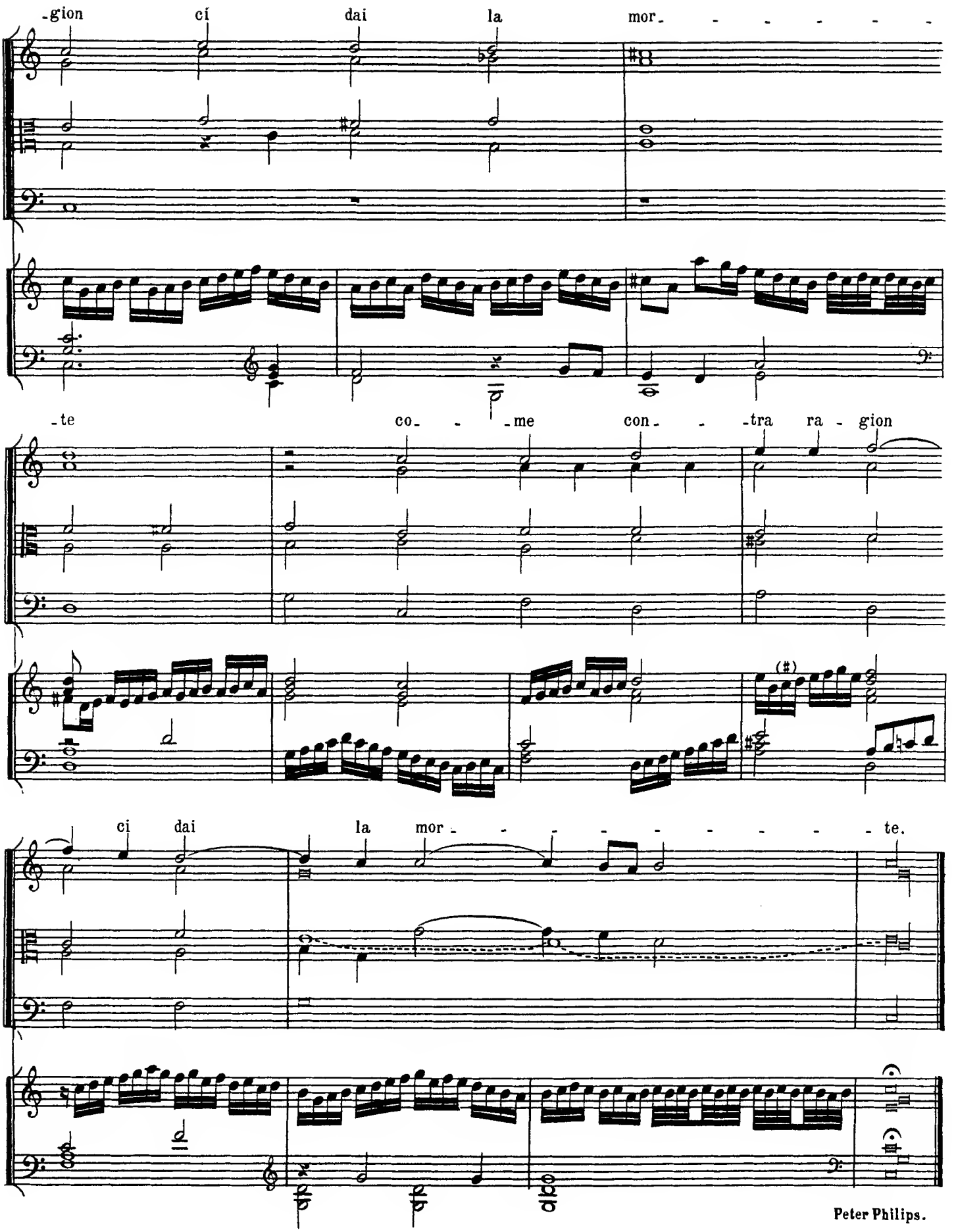
65 Mesures du Madrigal, *Che fera fed al cielo* d'Alessandro Strigio, mis en Tablature par Pierre Filippe.

(1) Ibid.


-gi - da per le sel - - -ue e gri- - -da
per le sel- - -ue hai
(♯)
du- - - - - - - - -ra sor- - - - -


te co- me con- tra ra- gion ci
dai la mor- te
(b) (b)
co- me con- tra ra- gion ci dai la


morte hai
du - - - - - - - - ra sor - - - - -
- te co - - - - me con - - - - tra ra - - - -



Peter Philips.